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THE
SPIRITUAL HERITAGE
OF
TYAGARAJA

*Text in Devanagari & English Translation
of the Songs of Tyagaraja by*
C. RAMANUJACHARI

&

An Introductory Thesis by
Dr. V. RAGHAVAN

With a Foreword by
Dr. S. RADHAKRISHNAN
Vice-President of India



THE RAMAKRISHNA MISSION STUDENTS' HOME
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RUPEES TEN

FOREWORD

The Spiritual Heritage of Tyāga-rāja was prepared jointly by the late C. Ramanujachariar and Professor V. Raghavan of the Madras University. Professor Raghavan in his preface to the work describes the varied qualities of the late Sri C. Ramanujachariar who was "a bhāgavata in every sense of that term." The Introductory Thesis written by Professor Raghavan shows his vast and varied learning and devout enthusiasm for Tyāga-rāja. This learned and scholarly work is bound to extend the influence of Tyāga-rāja on the minds and hearts of our people.

In the present parlous condition of the world which may blow up at any moment if we are not careful and restrained in our international behaviour, it is necessary for us to rethink our fundamental ideas. The problem of the world is not a political one which can be answered by statesmen with their pacts and alliances. Our law and politics, our arts and sciences, our manners and morals are derived from our fundamental faith. It is this faith which makes for the spiritual unity of any community. It is our faith that will save or destroy us. The decline of faith has for its natural accompaniment decadence of culture.

Gibbon writes : " The Greeks, after their country had been reduced into a province imputed the triumphs of Rome, not to the merit but to the fortune of the Republic. The inconstant goddess who so blindly distributes and resumes her favours had now consented (such was the language of envious flattery) to resign her wings, to descend from her globe, and to fix her firm and immutable throne on the banks of the Tiber."* Polybius deprived the Greeks of this delusive comfort and traced the

*Gibbon : *The Decline and Fall of the Roman Empire*. Ch. 38

greatness of Rome to her moral qualities. Gibbon adds, "Honour as well as virtue was the principle of the Republic." According to Polybius, "the Romans were incapable of fear and impatient of repose." Gibbon says that "the decline of Rome was the natural and inevitable effect of immoderate greatness. Prosperity ripened the principle of decay and the causes of destruction multiplied with the extent of the conquest." When Rome fell, her downfall was attributed to the spread of barbarism and Christianity. There is a moral law which governs the rise and fall of nations. Adherence to the moral law, the law of *dharma* elevates a nation: non-adherence to it degrades it. If we are to progress we must adopt the path of virtue.

We have had in our country from the time of the *R̥g Veda* down to our own days a long line of torch bearers who stress the primacy of spiritual values, who point out that even as the human being is above the animal, the spiritual man is above the human. We are not yet; we hope to be. At a time like this when we are faced with conflicting ideologies, national dissensions and international intrigues, it is good to be reminded of the supreme values of knowledge, discipline and devotion. The exponents of pure abstract speculation find their way into the minds of men through song and poetry. The poets, singers and saints with their passionate devotion to the ideals of beauty, harmony, freedom and aspiration have had the strongest impact on society. We have had a few great spirits in the last century who emphasised the ideals of the race and demonstrated their vitality and power of survival and one of the most notable of these saint-singers was Tyāga-rāja.

The name Tyāga-rāja means the prince of renouncers, of those who give up worldly desires. Tyāga or renunciation is the way to mental peace and freedom. So long as we are incapable of withstanding the snares of fear, greed, ambition, vanity, we will have disquiet in our minds and violence in the world. In one of his songs '*tera tīyagarāda*' Tyāga-rāja says:

“ O Supreme Being, Tirupati Venkataramana, could you not remove the screen of pride and envy, which is taking a firm stand within me, keeping me out of the reach of *dharma* and the like.”

In the case of Tyāga-rāja, renunciation is the result of undistracted devotion to God. *anurāgāt virāgah. Bhakti* or devotion to the Supreme leads to renunciation and concentration on the Divine. The attainment of life in God is achieved more easily by *bhakti* than by other means. Incessant loving meditation of God is *bhakti*, says Rāmānuja. *sneha-pūrvam anu-dhyānam bhaktir ityabhidhīyate.*

The soul of man is the stage for triumph and defeat, suffering and joy. It is the point of intersection between the divine and the human. Each human being has his roots here below though he is also a reflection of the celestial light. The demand for self-realisation through self-renewal is an appeal from the creature to the creator in us. As a creature each one of us is given to inertia, staleness, distractedness. It is the corrupt state of narrow selfishness. The creative spark in us gives us the power of reintegration, renewal. Until the conflict is resolved and reconciliation effected, the soul passes through moods of self-pity, anger, distraction, devotion. In the unregenerate condition, it feels estranged from itself, from others, from the creative ground of all being. Tyāga-rāja describes the moods of the soul with great delicacy of feeling. He describes social splendour as well as abject misery.

Tyāga-rāja was a person of great humility, utter self-effacement. He expresses the truths of the *Upaniṣads* and the *Bhagavad-gītā* in simple and appealing language. He addresses the Supreme as Rāma. The kingdom of God acquired through devotion is the greatest of all treasures: *rāma bhakti sāmrajyammu.* He brings Rāma before our eyes as he steps forward with his waving hair to bend the bow of Siva or when he aims an arrow at Mārīca to subdue his pride. Religion is

the *sādhana* or discipline by which we make a whole of our being, when our thought, speech and action, *manas*, *vāk* and *kāya* work together. Tyāga-rāja speaks of Rāma as an integrated person.

*oka māta, oka bānamu, oka patnī-vratude manasā
oka cittamu galavāde oka nāḍunu maravakave.*

He sings out of the depths of his experience. Even as the Upanisad writer says :

*vedāham etam puruṣam mahāntam
āditya-varṇam tamasaḥ parastāt*

Tyāga-rāja says: *giripai nelakonna rāmuni guri tappaka kaṇṭi*: Unerringly have I seen Rāma installed on the hill. In his yearning for seeing the Divine his body was thrilled, tears of joy rolled down his cheeks and he dreamed his desire to see the Divine, unable to give adequate expression to it.

*pulakāṅkituḍai anandāśravula
nimpucu māta lāḍavalenani kaluvarincagani.*

If we have faith in the Divine, there is no need to worry : *mā kelarā vicāramu.*

The vision of eternity must penetrate all spheres of life. It exposes our insufficiency, our littleness. The secular must be invaded by the spiritual; only then is life dignified. The seers are not strangers on earth. Self-realisation is through self-giving.

*paropakārāya phalanti vṛkṣāḥ
paropakārāya vahanti nadyah
paropakārāya caranti gāvah
paropakārārtham idam śarīram.*

Through the exercise of compassion all beings become our fellow-beings. When any one suffers we also suffer. This is

religious socialism as distinct from religious individualism. If man is not to be lost, he should not be collectivised. He must have the freedom of spirit, the freedom to renounce, the courage to own nothing. We must love without grasping, give without expecting.

Civilisation is not a static condition : it is a perpetual movement. The heritage we possess includes not only elements which make for greatness but also forces of reaction, narrow-mindedness, disunion which enslave us. The world over, religion has often degenerated into superstition, sectarianism, enslavement. It gets confused with the codification of custom, the consecration of usage, the dead hand of the obsolete. Tyāga-rāja distinguishes the spirit of religion from its trappings. For one who sees God in everything, there is no need for *āśramas*. *annu niv anucu yeñcina vāniki āśrama bhedamuṭela*. "If bathing, fasting, closing one's eyes constitute all that requires to be done, surely there are others, birds, animals who will get to heaven first." We should not refuse to acknowledge our wrongs.

The human spirit with its standards and values is the key to the progress or the downfall of the human race. History is a never-ending struggle between good and evil. Mankind is divided into those who co-operate with the forces of light and those who refuse to co-operate. The conflict is meaningful. We must continue the struggle toward a nobler civilisation through the understanding of the hopes, ambitions and efforts of our leaders in the past.

3-6-1958 }
Madras }

S. RADHAKRISHNAN



C. Ramanujachariar

P R E F A C E

This publication entitled 'The Spiritual Heritage of Tyagaraja' is the result of an idea conceived and pursued for many years with devoted zeal by Sri C. Ramanujachari. Administrator, actor, musician and public worker, the late Ramanujachariar was primarily a *sādhaka*, who strove on the spiritual path not only through his tireless *karma-yoga* in the cause of the Ramakrishna movement and the education and upbringing of the young, but through the path of *bhakti* and *bhajana*; he was a *bhāgavata* in every sense of that term and it is this fact which gave meaning to the dedicated life that he led to the last minute of his existence.

The wide public knew Ramanujachariar as the Secretary of the Ramakrishna Mission Students' Home; his contribution as an actor, alike to the growth of the amateur Tamil stage and the funds of the Ramakrishna Students' Home, was also known to many; perhaps it is only those more closely connected with him that knew the musical side of his personality and the part he played in promoting the study of Carnatic music as a University subject. He was not only deeply devoted to this art but was, very early, drawn to the time-honoured way of cultivating it as an aid to devotion, *bhajana*; for many years, he was responsible for the organisation and maintenance of the *bhajana-goshti* that went round the Kapali temple and tank in Mylapore every day at the break of dawn, during the month of Margasirsha.

It was in connection with the conduct of this *bhajana-goshti* in Mylapore that Ramanujachariar came in contact with the Umayalpuram Brothers, Sundara Bhagavatar and Krishna Bhagavatar, the direct disciples of Tyagaraja. During his association with these disciples of Tyagaraja and their own pupils and descendants, Ramanujachariar learnt a considerable number of the songs of Tyagaraja and developed a passion for them. In the subsequent years in which his musical activities widened, he was seized with a desire to collect the

texts of as many songs of Tyagaraja as were known to different musicians, repositories of musical traditions and representatives of the different schools of Tyagaraja's own disciples.

The musical appeal of Tyagaraja was well known ; as compositions embodying the trials and yearnings, the religious fervour and devotional experience of one of the greatest saints and devotees, the songs of Tyagaraja, Ramanujachariar rightly thought, should be presented to the wider cultured public and scholars and devotees outside the part of the country forming the provenance of Carnatic music. He therefore proposed to prepare English renderings of the songs and for this, took the help of the late Sri V. Krishna Rao, Retired Government Telugu Translator. Sri V. Krishna Rao was assisted in the translation by his nephew Sri T. L. Narasimha Rao. Sangita Kalanidhi T. V. Subba Rao was also consulted by them in the course of their work of translation.

In 1946, the centenary of the passing away of Tyagaraja was being celebrated all over the country, and music institutions especially in South India, were making special preparations for the occasion. The Madras Music Academy had resolved to dedicate its annual conference in the December of that year exclusively to Tyagaraja and his music, and as the Secretary of the Academy connected with its academic and literary work, I was planning a stock-taking of the songs of Tyagaraja known to musicians, and a series of papers and studies on the different aspects of the life, music and contribution of Tyagaraja. With my own literary and cultural interests, I was studying the songs of the composer on the background of the great musico-devotional movements that deepened the life of the *Chola-desa* and Kaveri delta in the 17th, 18th and 19th centuries.

It was at this juncture that, along with Krishna Rao, Ramanujachariar brought to me a number of small volumes containing type-copies of English renderings of the songs of Tyagaraja and proposed that I must sit with them and go through the songs in their English version one by one ; and in the same compelling way in which he used to enlist support

to his Students' Home, he demanded of me two things : a scheme to analyse and classify the songs so as to bring out their varied contents in proper perspective, and an introductory thesis expounding the meaning and message of these songs. Without a break, we sat together, day after day, for some months ; it was a regular spiritual *sattrā* for us.

In the course of the work, translations were revised and additional songs noted from all available sources, printed texts, manuscripts and representatives of different schools and traditions. In the Tyagaraja Centenary Conference of the Madras Music Academy, December 1946, Ramanujachariar made the first public announcement of the nature and scope of the proposed work.

Tyagaraja was both a devotee and an artist; the combination of Vedānta, devotion and literary treatment in his songs naturally reminded one of the Bhāgavata Purāna and the religio-aesthetic approach that Bopadeva and Madhusūdana Sarasvati gave. Following them, I adopted a synthetic scheme of the Vedantic Bhakti Sastra and the Rasa or Alankara Sastra, for analysing and studying the outpourings of Tyagaraja. With this approach, I presented my study of the contribution of Tyagaraja as a series of nine lectures which I delivered, at Ramanujachariar's instance, during the nine days of the Navaratri festival of 1947 at the Ramakrishna Students' Home. These lectures were published serially in the *Vedānta Kesari*, Madras (December 1947—August 1948) and were well received. Subsequently I collected a good deal of additional material, and revised and amplified my study for the purpose of the present book.

When the text of the songs and their English renderings were taken up for printing, I decided that, from the point of view of the all-India public which the publication was intended to serve, the text of the songs should be in Devanagari script ; in addition to some compositions which are purely in Sanskrit, there are numerous songs in which the Telugu diction is dominated by Sanskrit and even in the other remaining pieces,

there is a considerable amount of Sanskritic expression ; the Devanagari version of these songs would therefore help their being understood more easily by those whose mother-tongue is not Telugu. Besides, I am one of those who hold the view that the most significant classics in the different regional literatures, particularly of the South, should be brought out in Devanagari script.

There are on the whole 565 pieces in this volume. Stray pieces of Tyagaraja have appeared in English version, but this is the first time that in a single volume such a large number of songs is given with English translation. Similarly, there have been stray articles on some aspects of Tyagaraja, but this is the first attempt to give, from a scholarly point of view, an exhaustive exposition of the contents of the songs of this great composer. The book in its entirety has been called *The Spiritual Heritage of Tyagaraja* according to the decision of Ramanujachariar.

I have seen the work through the press except during the period when I was away in Europe. Sri T. L. Narasimha Rao assisted in the reading of the proofs and the checking of the translations ; Prof. Vissa Appa Rao went through the translations at the manuscript stage and offered many helpful suggestions. Dr. K. Nagarajan, M.Sc., Ph. D., the devoted *chela* of Ramanujachariar not only assisted in the reading of the proofs but was looking after the press-work during the whole period ; his industry and consistent work had been a great help in bringing out this publication. Thanks are also due to Sri Ramakrishna Printing Works who undertook the printing of this book. In bringing this out as a publication of the Ramakrishna Mission Students' Home, not only has the intention of the late Ramanujachariar been carried out but a fitting souvenir has been presented, commemorating his long association with the Home.

As the detailed scheme of classification according to which the songs have been arranged has been given at the outset, a table of contents enumerating the songs in the order of their

appearance has been omitted ; instead, two alphabetical indices, in Devanagari and English, of the songs are given at the end.

It is natural that in these songs, there are numberless epithets and addresses of Rama or other deities. In the course of the translation only a few of these could be put into English. In fact some of the songs which are wholly in the form of epithets and addresses — and among them are some very popular ones — had to be omitted owing to the difficulty of sending them in English. It was the desire of Ramanujachariar that the descriptive epithets and addresses should all be collected, analysed under an appropriate scheme and presented in a separate appendix ; the epithets and addresses are not only huge in number but significant, and would form a separate study by themselves ; though a collection of these has been made, they could not be added as an appendix to this volume. It may be possible to give them in a subsequent edition of this book.

It is a matter of sincere regret to all those connected with Ramanujachariar that this book, which he considered to be the crown of his undertakings, could not be issued while yet he was with us. Various unavoidable causes were responsible for the delay, but before he closed his eyes, he had the satisfaction of knowing that the printing had nearly been completed.

It was the desire of both Ramanujachariar and myself that the book should be introduced by Dr. S. Radhakrishnan, and on my behalf and on behalf of the spirit of the late Ramanujachariar, I express our profound gratitude to Dr. Radhakrishnan for enriching the volume with his Foreword.

It only remains for me to express the hope that—in the words of Tyagaraja—

“ munu nivu ānatichchina
panulāsagoni ne
manasāraga nidānamuga salpi-
nānu ”

I have fulfilled satisfactorily the task which Ramanujachariar entrusted to me.

V. RAGHAVAN

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INTRODUCTORY THESIS:
V. RAGHAVAN



TYAGARAJA
(Portrait worshipped in the family of the
Umayalpuram pupils)

SAINT TYAGARAJA

CHAPTER I

LIFE

“ *Sumati Tyagaraja* ”

HISTORICAL BACKGROUND

WITH the fall of Vijayanagar, South India was fast disintegrating in political life ; the banners of the merchantships of foreigners from the western hemisphere were already fluttering thick in the Indian waters, signalling the entry of India into a fresh period of slavery to the second great invader from the west. In the arts of painting and sculpture, the deterioration that set in led to such rapid decay that today our painters and sculptors have to go back to Ajanta to rebuild a lost tradition ; in literature writers were after those classical features that had long been lengthened out to aberrations and avid vernacular productions were outdoing in the same line. But fortunately this politically declining and otherwise shrinking age in South India was noteworthy in two important departments of the cultural life of the people, the spiritual and the musical, two departments which developed a vital mutual relation and produced numerous saint-singers who at once developed the musical art and elevated the society with their exalting songs couched in popular poetic style. If Purandaradāsa may be said to dominate one end of this period of musical-spiritual efflorescence, Tyagaraja may be said to dominate the other end.

It is said that in view of the progressive decline of human powers, and the consequent need for easier paths, the path of *Bhakti* was devised for the present age. In the sphere of music too, the period under review showed a tendency to evolve simpler media of enjoying music. If we look at the *Prabandha* chapters of the Sanskrit treatises on music, we find described

there huge edifices of compositions in numerous parts, sometimes handling a long series of Ragas and Talas ; and even Ragas, our bygone musical giants went on singing for days together, introducing it for hours, unfolding it a whole night, emphasising its contours a whole day and crowning it with effects another twenty four hours ! Their capacious mind and the equally capacious mind of the connoisseur then comprehended and digested huge musical meals of which we today have no conception. Music had gradually to bring itself into more and more concretised and condensed forms, and reduce itself into tinier and tidier crystals. The age of the *Chaturdandi* of *Gita*, *Prabandha*, *Thāya* and *Alāpa* had to give place to the age of the *Pada*, *Kirtana* and the *Kriti*. Within the compass of a handy piece, effective capture and picturisation of a Raga, the mounting of it on a rhythmic setting, increasingly of the medium tempo, *Madhyama-kāla*, and giving it an exalted poetic medium—all were achieved. In the process of achieving this musical vitamin tabloid of *Kriti*, which has preserved our music for us today and saved the extensive art from being lost to us by its sheer prodigiousness, Tyagaraja stands foremost with his marvellous contribution.

HIS PERSONALITY AND CONTRIBUTION

MANY indeed have been the great music-makers of this period in South India, who have helped the country to keep its music ; of all these Tyagaraja, the latest, is also probably the greatest. His powerful genius comprehended the several and varied excellences of all, the early masters, the giants that immediately went before him, and his own brilliant contemporaries. In sheer volume of output, he essays in the direction of Purandaradāsa and Kshetragna ; in devotion, religious fervour, reformatory zeal and spiritual realisation, his songs approach those of Purandaradāsa ; when we think of him singing in anguish to his Rama, we find in him a second Ramdas of Bhadrāchala ; in his lyrical moods, he takes a page off Kshetragna ; in his *Pancharatnas* and some of his heavier compositions, he treads the path of the earlier *Prabandha-kāras* and later

Varna-karas ; turning out pieces now and then in the language of the gods, he seems to beckon his contemporary Dikshitar ; when he sings of Mother Tripurasundarī it appears as if Syāma Sāstri of Tanjore was sojourning at Tiruvotriyūr ; and he could sustain himself through the task of a dramatic composition like Nārāyana Tirtha or Merattūr Venkatarāma Bhāgavatar and pay his homage to a *sampradāya* sanctified by Jayadeva.¹

From simple compositions set in metrical patterns to elaborate *Pancharatnas* which have long sentences, piled one upon another, we have in Tyagaraja a wide variety of song-types showing manifold architectonic experimentation, design and skill. This variety again is a speciality which marks Tyagaraja among his contemporaries. From plain *Divyanāma sankirtana*, full of words, epithets and long and difficult compounds, he soars to artistic creations in which, into a few words, an eddying flood of music is thrown. Such variety, it is said, the composer adopted to suit the varying capacities of the learners that came to him ; whatever the truth of that assumption, that variety has contributed to the wide appeal of his productions.

THE MUSICIAN AS SAINT AND TEACHER

A FURTHER remarkable feature of Tyagaraja's compositions is their poetic excellence and spiritual value. When an impossible combination happily comes about they say in Sanskrit that gold has acquired fragrance, हेन्रः परमागोदः । Gold is great by its own high value ; fragrance is something wonderful, but only real flowers have it ; flower-like ornaments of gold cannot give forth flowers' fragrance, but if they should, then it is a miracle indeed. This consummation of fragrant gold has indeed been achieved in the creations of some composers like

1. Besides Purandaradasa, Kshetragna, Bhadrachala Ramadas, Narayana Tirtha, Sadasiva Brahendra, Upanishad Brahendra and Merattur Venkatarāma Bhagavatar, there was the great Margadarsi Sesha Iyengar, composer in Sanskrit, who as his title shows paved the way as it were for the Carnatic Music trinity in Kṛiti composition. Expressions in Tyagaraja like Narada Gaṇalola, Kanakachela-Karunakavala-Bala are echoes from Sesha Iyengar.

Jayadeva, Purandara, Kshetragna and Tyagaraja. Evening after evening we sit and listen to our artists rendering pieces of Tyagaraja ; neither the artists nor we have any idea of the wealth of precious fancy, sublime thought and poignant feeling that lie hidden in the many familiar lines, catching turns and exhilarating effects to which our musical hunger makes us return again and again ! It is as if the dazzling charms of a lady's beauty should blind us to or make us never curious about her infinite qualities of head and heart ; it is as if, revelling in the joys of a poet's masterly style and diction, we care not for the noble thoughts in the poem ; it is as if, stunned by the grandeur of a *gopura*, soaring tier upon tier, each studded with mouldings, we stop there gazing, missing the evening service at the sanctum of the Deity. But were one to resist or renounce the overwhelming joys of the *sangita* of Tyagaraja, were one to get boldly to the *sāhitya*, he would come across a treasure of thought the contemplation of which would make one forget everything about his music. Poetic fancies, learned allusions, moral precepts, enunciation of doctrines, high Upanishadic truths, condemnation of sham, hypocrisy and false paths, happy similes, wordly wisdom, popular sayings, and above all every shade and mood of religious, devotional and spiritual experience,—renunciation of worldly good and the flattery of the rich, prayer, plaintive pleading, yearning, anguish, remonstrance, sportive rebuke, despair and dejection, self-depreciation, faith, hope, exhilaration, ecstasy of realisation, endearment, joy of service, surrender and dedication, satisfaction at his own devout life, gratitude—these make his songs an endless epic record of the mind of a great *Bhakta* which was, till the end, erupting like a ceaseless volcano.

BIOGRAPHICAL DETAILS

It is a full hundred and nine years since Saint Tyagaraja shuffled off the mortal coil and became one with effulgent Godhead which he sought through his steadfast and consuming devotion to his favourite divine form of Sri Ramachandra. Moved by the deep anguish of this devotee, Sri Ramachandra

appeared before him and assured him of *moksha* within a few days. The Saint himself tells us of this in two of his last pieces : *Giripai* in *Sahāna* and *Paritāpamu* in *Manohari*.

“ Giripai nelakonna Rāmuni
guri dappaka kanti—

* * *

pulakānkitudai ānandāsruvula
nimpuchu mātālādavalenani
kaluvarinchagani padipūtalapai
gāchedananu Tyāgarājavinutuni ”

“ Unerringly I have seen Sri Rama, who is installed on the hill....

He promised to give me salvation in five days.
My body was thrilled, tears of joy rolled down my cheeks and I merely mumbled unable to give expression to my thought ”¹.

The other song in which Tyagaraja refers to the promise made by the Lord is :

Paritāpamugāni yādina
palukula marachitivo
sarileni Sītato Sarayu madyambuna nā
varamagu bangāru vodanu
merayuchu padipūtalapai
karuninchedanananuchu kreganulanu
Tyāgarājuni ”

1. The scene depicted by Tyagaraja in this song refers to Rama getting on top of the Suvēla mountain, after crossing the sea, and resting there for a time before the war actually began, a scene of special significance obviously to the school of Rama-worshippers ; and also in this song, we have probably evidence of the influence of Tulasidas, the great apostle of Rama Bhakti ; for in the *Ramacharitamānasa* we find Tulasī saying of this scene (Lankā, Doha II-a).

एहि विचिकृषारूपगुनचामरामु आसीन ।

धन्य ते नर एहि प्थान जे रहत सदा क्यलीन ॥

“ Blessed are those that ever remain immersed in the thought of the Lord as depicted (i.e., as resting on the Suvēla)”, on which Growse adds in a footnote in his English translation : “ This scene affords a very favourite subject for Hindu painters ; partly no doubt, on account of the blessing which Tulasidas here promises to those who contemplate it.”

“Have you forgotten the words of assurance which you, seeing my anguish, lovingly expressed, when you were on the golden boat on the Sarayu, in the company of the incomparable Sita, the assurance that you would take me to you in another five days.”

In accordance with this promise¹ the Lord took this Bhakta, on Pushya Bahula Panchami in Prabhava (6th January 1847) when the Saint was almost 88 years old. Sometime before he attained this *Brahmībhāva*, one-ness with Godhead, the Saint had taken to the orange robes and become a Sannyasin. Crude mythologists of the Saint's life will tell us that God Ramachandra told him that salvation was for him only in another birth and the resourceful Tyagaraja short-circuited the scheme by taking to *Apat-Sannyasa*, which was technically equal to a second cycle of life! What could be more against the promise of salvation given by the Lord in the two songs just now quoted? Tyagaraja became a Sannyāsin because he very much yearned to embrace that high spiritual order and in this, he was prompted by the noble example of the many Sannyāsins whose *samādhis* keep company with his own on the bank of the Kāveri at Tiruvaīyyāru. Many Sannyāsins of that time had sought Brahman-realisation not only through their Vedantic *Jñāna*, but through the worship of *Nāda* also. The renowned Advaitic Avadhūta author, Sri Sadāsiva Brahmendra, was also a musician who sang of his bliss of *Brahmānanda* in “चिन्ता नास्ति किल” “खेलति ब्रह्माण्डे भगवान्” and so on². Nārāyaṇa Tīrtha also who composed the musical play on the sports of

1. In ‘Nādādinamata’, Tyagaraja refers to another occasion when the Lord appeared before him and assured him of succour: “you should not go back on the assurance you gave me a year ago that you would certainly protect me and never abandon me.”

2. That Tyagaraja revelled in the thought of a Yogin like Sadāsiva Brahmam is clear enough; one of Tyagaraja's *Divyanama sankirtanas*, in Punnāgavarāli and Chāpu, opens with the refrain of a well-known piece of Sadāsiva Brahmam, मानस सखर रे.

Krishna—the *Krishna-līlā-tarangini*—was a Sannyāsin and that his personality influenced Tyagaraja's is clear not only from Tyagaraja's efforts in the dramatic line but from echoes of his songs in Tyagaraja's expressions too ¹. More than these, the well-known recluse of Kānchipuram, Upanishad Brahmendra, seems to have exerted the greatest influence on Tyagaraja in music as well as adoration of Rama's Name ². And one of Tyagaraja's own Gurus saluted by him in his musical play *Naukācharitra* is a Sannyāsin named Rāmākriṣṇānanda.

Though Tyagaraja lived just a little over a century ago, we have unfortunately no authentic account of the full details of his life. Hagiologists have tried to make up by legends and miracles, some of which are still growing! ³ We shall try to glean such details of his life as we can from references in his own songs and add to these some particulars that have been handed down by tradition in the families of his pupils.

1. See the present writer's article on Sri Tyagaraja and Sri Narayana Tirtha in the *Tyagaraja Centenary Volume* (p.p. 87-88) published by the Andhra Gana Kala Parishat, Gautami Vidya Pitha, Rajahmundry. Narayana Tirtha's songs were then, as now, regularly sung at annual festivals of Rādhā-kalyana, Rukmini Kalyana and Sitā-kalyana celebrated in Bhajana-mathas and it was but natural that the strains of the Tarangas of this Saint were on the ears of our composer. Echoes of expressions from the Sanskrit composition of Narayana Tirtha are found in Tyagaraja's songs; 'Giri-rajā-suta-tanaya' in Tyagaraja's simple song on Vighnesvara in Bangāla is from the Mangala Sloka on Ganesha at the beginning of the *Krishna-līlā-tarangini*. In a Bhairavi piece in the opening Taranga, the elder Sannyasin has 'Yāga-yoga-rāga-bhoga-tyāga' which has its echo in the anupallavi of Tyagaraja's "Rāgasudhārāsa". 'Nikhila-loka-nidāna' in Tyagaraja's Sāranga-piece is an echo from an Anandabhairavi piece in the eleventh Taranga. Compare also 'Vinatāsuta-vāhana' of Tyagaraja with 'Vinatāsuta ghana vāhana' in a Saurāshtra piece in the first Taranga.

2. I have dealt with Upanishad Brahmendra, his contribution to music and influence on Tyagaraja and Dikshitar in a special paper elsewhere.

3. Some anecdotes are still in flux! There is no unanimity even about the first song the Saint composed or the anecdotes relating to it.

One may recollect that at the end of every piece of his, the composer has signed his name as Tyagaraja. Tyagaraja is the name of the presiding deity at the famous shrine at Tiruvārūr, a place whose musical associations go back to the time of Saint Sundaramūrti Nāyanār and where the music trinity of South India, Syāma Sāstri, Muttuswāmi Dikshitar and Tyagaraja were all born. Tiruvārūr at that time was one of the cultural head-quarters of the Kāverī delta and God Tyagaraja was worshipped by the Tanjore Kings as their patron Deity as can be seen by the numerous musical compositions, *padas* and *natakas*, in Tamil, Telugu, Marathi and Sanskrit on God Tyagaraja, composed by the poets, musicians and kings of the Tanjore court lying among the manuscripts in the Sarasvati Mahal Library, Tanjore ¹. One of the poet-composers attached to the Tanjore court was an Andhra Brahman settled at Tiruvārūr, Sri Girirāja Kavi ². To his daughter was our composer, Sri Tyagaraja, born at Tiruvārūr. Girirāja was Tyagaraja's maternal grandfather and not paternal grandfather. Tyagaraja's father was Rāmabrahmam, of a Telugu Vaidika Muriginādu family of Tiruvaiyyāru; that his house name, *Inti-peru*, is Kākarla, is known from his *Naukācharitra*.

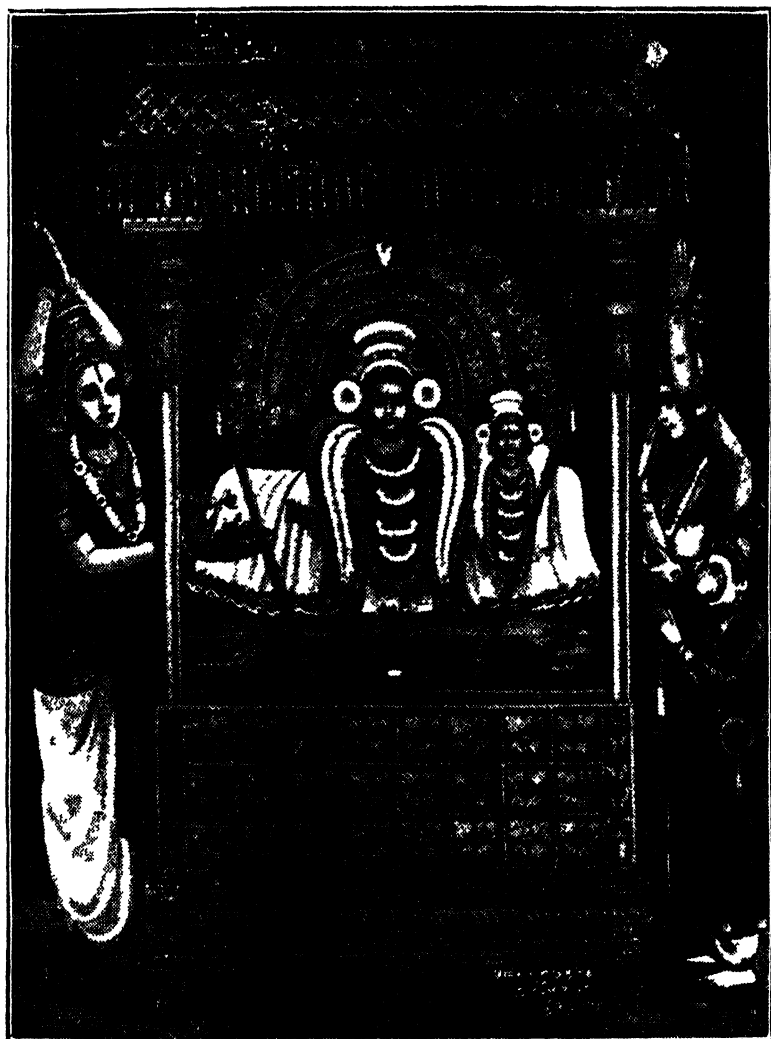
Kākarlāmbudhi-chandrudu Srikarudaku

Tyāgarāja etc.

It is said that Rāmabrahmam was living in Tiruvaiyyāru, in a house gifted by the Tanjore king, from which we can infer that the father too was one of no small attainments. To his maternal grandfather Girirāja, Tyagaraja may be taken to make an indirect allusion in his Ganesa song in Bangāla "*Girirāja-sutā-tanaya*". To his own father, Tyagaraja makes more than one direct reference in his compositions; towards the end

1. See the English Introduction to my edition of Sridhara Venkatesa Ayyaval's biographical poem on King Sahaji of Tanjore, the *Sahendravilasa* in the Tanjore Sarasvati Mahal Series, as also my Introduction to the *Sangita-saramrita* of Tulaja, Madras Music Academy Series.

2. Among the Telugu manuscripts in the Tanjore Library, we have musical compositions and musical plays and poems by a Giriraja Kavi with the family name Garbha.



God Tyagaraja at Tiruvarur
after whom the Saint-composer was named



The house in New Street, Tiruvarur
where Tyagaraja was born



Tyagaraja's house in Tiruvayyaru

of one of his early pieces *Dorakunā ituvanti seva* in Bilahari, he says 'Rāmabrahma-tanayudanu Tyagaraja'—'Tyagaraja, son of Rāmabrahmam'; in his dramatic composition, *Prahlada Bhakti Vijaya*, he pays obeisance to his father both at the beginning and at the end; and in the initial reference Tyagaraja describes Rāmabrahmam as God Rama himself which again shows that his father too was a person of high spiritual attainment. The Srimukham that Upanishad Brahma Yogin of Kanchipuram sent to Sri Tyagaraja¹ mentions Rāmabrahmam as the classmate of that renowned Sannyāsin-scholar. While one tradition calls Tyagaraja's mother Sāntamma, another gives her name as Sitamma. When later Tyagaraja sang of Rama and Sitā as his parents—'Sitamma māyamma Sri Rāmudu mā tandri'—the poet probably meant it in a double sense.

Tyagaraja was born in Sarvajit, Chaitra, 27th Monday, Sukla Saptami, Pushya, corresponding to 4th May, 1767, according to one tradition; but in 1759, according to others.

If Tiruvārūr, his birth place, was an ancient *kshetra*, renowned alike for its traditions, saints, devotees and musicians, Tiruvaiyyāru or Panchanada, where he lived, was a place of no less sanctity and traditions of learning and spirituality. If the land of the Five Rivers in the North proved a fertile soil for the creative output of the Vedic Rishis, this land of the Five Rivers in the South was not less productive of poets, philosophers, saints and musicians. Tyagaraja was fully conscious of the blessing that made him a native of a region which was so renowned for its cultural importance, for he proudly sings of the Tanjore-region as 'the *Chola-sima*, the beautiful land in this world'—'I mahilo sogasaina Cholasimayandu' (*Muripemu-Mukhāri*). Tyagaraja knew the great value of the *kshetra* where he lived and strove for his salvation. In his song

1. This Srimukham is found among the Walajapet Manuscripts preserved now at the Saurashtra Sabha, Madura; these are manuscripts of Tyagaraja, of his own songs and those of others, and of diverse works used by Tyagaraja, and preserved by the Walajapet pupils of the Saint. See *Journal of the Music Academy, Madras—Tyagaraja Centenary Number* 1947, pp. 114-129.

in Athāna, *Epāpamu jesitirā*, by playing a clever pun on the word Nada, he says that this place of rivers, Nadapura (or Nādapura (नदपुर) is verily the Lord's own place, as the Lord is the embodiment of Nāda (नद). In the Mukhāri song, *Muripemu galige gadā*, he says that his God Rama should be proud of a place in beautiful Panchanada kshetra, worthy of being coveted by Siva, on the banks of the Kāveri over which the mild Zephyr blows and where holy persons perform *homas* and chant *vedas*.

“ Iduleni malaya mārutamuche
gūdina Kāveri tata mandu—
Sivudu goru yogyamaina
sundaramagu puramu.”

And on the fertile Kāveri itself whose waters made the Choladesa not only a granary of grain, but a granary of brain too, Tyagaraja sang in Asāveri ¹:

“ This lady Kāveri gloriously proceeding to the place of her Lord, the sea, fulfilling the desires of all, without difference ; now speeding fast, now roaring terribly and now placid with grace ; with cuckoos singing on either side, touching shrine after shrine and worshipping deity after deity, with holy men worshipping her with flowers on either side and extolling her verily as Rājarājesvari, she goes ! Look at her ! ”

“ Sārivedalina ī Kāverinī jūdare
vāru vīranuchu jūdaka tā navvārigābhishtamula
nosanguchu
duramuna noka tāvuna garjana bhīkara moka
tāvuna nindu karunato

1. Note the grin of ironical humour on the Saint's face as he sings this Kāveri piece in A-sāveri. The adage goes in Tanjore district that the banks of the Kāveri and the melody of Sāveri are equally transporting ; and as if recording this saying, Dikshitar sings in his “ Karikalabhamukham ”—“ *Kaveri-tata-sthitam saveri-raganutam.* ”

nīratamuga noka tāvuna naduchuchu
 vara *Kāveri* Kanyakāmani
 vedukagā Kokilalu mroyaganu
 veduchu Rangesuni jūchi mari īredu
 jagamulaku jīvanamaina
 mūdu rendu nadi nāthuni jūda
 Rājarājesvari yani pogaduchu
 jūchi sumamula dharāmaraganamulu
 pūjalirugadala seyaga Tyāgarāja sannaturalai
 mudduga

In the motherly concern of the *Kāveri* to feed the people with the freshes, Tyagaraja sees the very image of Divinity anxious to save the human beings ; the springs of the *Kāveri* which well up with water and the high western winds which harbinger her freshes are compared by the composer to the abiding kindness of the Lord which can always be tapped by the devotee and to the intimations of the Lord's coming grace. In the second charana of *Ennado Rakshinchite* in Saurāshtra, Tyagaraja says :

Nīru leka sajjana ganamulu mana
 dārini jūcheranuchu delisi *Kāveri*
 tānu rānu jellu nanuchu vichārahridayurālai
 sāreku vacchunanuchu santoshamu
 virula kellanu galga badamati
 māruta chanchalamula banipi chalama
 lūrajeya ledā ?

Some of the other mundane particulars of Tyagaraja's life, known mostly from tradition, are briefly told. Tyagaraja is said to have married a lady named Pārvatī, who pre-deceased him. According to one school of pupils, this wife died early and issueless and Tyagaraja married her sister, Kanakambal and begot a daughter named Sitālakshmi. Sitālakshmi was married to one Kuppuswami of Ammal Agraharam and a son Tyagaraja was born to them. When this Tyagaraja married one Guruvammal and died issueless, the direct line of Saint Tyagaraja became extinct.

Tyagaraja had an elder brother named Japyesa, who is very easily made a villain to set off the greatness of Tyagaraja. It is said that Japyesa, realising the musical greatness of Tyagaraja, was overanxious to make capital out of it; that Tyagaraja, however, would not yield to his brother's pressure to go to the royal court, sing the praise of mortal man and receive sumptuous presents and riches and that, enraged at the youngster's obstinate devotion to Rama, Japyesa took the Rama-idol that was being worshipped by Tyagaraja and threw it into the flood of Kāverī. It is also said that after the floods subsided, Tyagaraja searched for his precious idol in the sands and that many of his moving songs were sung at this time in the anguish of his separation from the Rama-idol; particularly, the song *Nenendu vedukudurā* is assigned to this context. While story tellers are very sure of the context of this song, it is strange they do not know the real Raga of this piece. Let us see the text of the song once, and we shall find that it has no lower incidental reference but has only the higher spiritual significance. Tyagaraja says here :

“Sri Hari! Where could I effectively search for you? Even Brahma could not have a response from you to his prayers for a similar purpose. I have been a sinner, have done wicked deeds, have indulged often in vulgar talks and have imposed on the world as a great *Bhakta*.”

The refusal to sing in praise of the King and submitting oneself to punishment are rather standing motifs with which the path of adoring the Lord through music, *gāna-yoga*, is emphasised. This may be verified by referring to the music sections in the *Linga Purāna* and the *Adbhuta Rāmāyana* to which I have drawn attention elsewhere. ¹

The blackening of the elder brother who is said to have partitioned the house and the belongings between himself and

1. See *Journal of the Madras Music Academy*, Vols. XVI, XIX, pp. 65-72, 203-5.

Tyagaraja, seems, however, to have an ultimate basis on some form of domestic conflict. For one of the details that we can directly gather from the Saint's songs refers to the trouble that his elder brother gave him. In his *Anyāyamu seyakurā* in Kāpi, the Saint says at the end: 'Would you not free me from the trouble that my elder brother gives me? "Nā pūrvaju bādhadirpa ledā". Also, in his Madhyamāvatī song *Nadupai*; Tyagaraja refers to accusations against himself that he forced the partition of the house and property and wanted to celebrate daily festivals for Rama.

The repeated reference by Tyagaraja to the difficulties Sugriva and Vibhishana had with their brothers and the way the Lord came to their rescue may also be taken as an indirect evidence of a certain obsession in Tyagaraja's mind caused by this harassment by his own brother (e.g. *Munnu Ravana*).

That Tyagaraja suffered much is clear from a large number of songs; that there were many not well disposed to him is equally clear from songs in many of which he is very critical of men around him. He says in the Pūrnachandrikā piece, *Palukavemi* that while his parents bestowed devotion and protected him, everybody else had tormented him (Takkinavāralento himsinchiri). That there was constant strife with cousins (dāyādis) who were inimical to his devotional life is borne out by the Nabhomani piece, *Nāyeda vanchana*, where he says in the Anupallavi: Dāyādula poraina gāni dāsudanai vedukonna. In the Āhiri piece, *Etula gāpāduduvo*, he speaks of the harassment from Dāyādis. The ridicule from these around to which he was exposed finds repeated mention: e.g., the charana of *Toline jesina* (Suddha Bangāla).

It is said that Tyagaraja sang the well-known Kalyāni piece *Nidhichāla sukhama* as a reply of refusal to an invitation from the King. Similar sentiments of *vairāgya* towards seeking the patronage of the King or rich men are given expression to by all poets and saint-singers; for instance we may look at Tyagaraja's contemporaries and compeers, Syāma Sāstri and Muttuswāmi Dikshitar; Sāstri prays in his beautiful *Ānanda*

Bhairavi address to the Mother, *Oh Jagadamba*, that he should be saved from the calamity of singing for the low rich—‘*Manavini vinumā mariyāda lerugani dushprabhula kori vinu-timpaga varambosagi.*’ In his invocation to the Goddess of learning and music *Vināpustakadhārintm* in *Vegavāhini*, Dikshitar praises the Goddess as one who frees man from the calamity of looking up to the faces of small men नराधमाननविलोक-शोकपहाम् and starts a regular song in *Lalitā*, with the idea ‘I shall resort to Goddess Lakshmi and shun the resort to low men’—‘*हिरण्मयीं लक्ष्मीं सदा भजामि ह्रीनमानवाश्रयं त्यजामि.*’ Similarly, although both on his paternal and maternal sides and on the side of his own music teacher, Tyagaraja had much contact with the Tanjore court and though the Kings of Tanjore were themselves highly cultured and gifted persons whose association would hardly have devaluated his *vairāgya*, Tyagaraja took the vow (*vrata*) as part of his *sādhana*, to lead the life of a daily mendicant, go about singing the praise of Rama (*bhājana*) and live on *Unccha-vritti* (alms). In *Vāridhiniku* in his *Prahlāda Bhakti Vijaya*, he says in the second foot that he stretches not his hand for wealth. At the end of *Kattujesināvu*, he calls himself the desireless Tyagaraja, ‘*Nishkāma Tyagaraja*’. As pieces like *Rājuvedala* and *Mucchhata Brahmādulaku* show, the greatest delight that Tyagaraja yearned for was to follow the deities in the festival processions, singing songs on them. The sufferings, however acute, did not make him deflect from his path and his steadfast pursuit of the spiritual ideal, for as he says in *Ennallu Nitrova*, one born to that high mission cannot change over to a low calling, under stress of adversity; the vendor of fragrant flowers cannot start selling firewood: ‘*Pūlammi brātuke vāru pullalamma vilvaiāru.*’

Besides his own brother, Tyagaraja had, as already indicated, about him at Tiruvaṛṇyāru, detractors who ridiculed his ways of devotion, as well as his music. This is clear from his pieces in which he criticises and complains against these adversaries, calls into question their competence and exposes



The Samadhi of the Saint at Tiruvayyaru - Outside view



The Samadhi —Inside view



Krishna Bhagavatar

The Umayalpuram Brothers, the direct disciples of Tyagaraja
from whom the valgate recessions of the Saint's Compositions have come down



Sundara Bhagavatar

their false devotion. In many a song, given here in this book under the headings of Nirveda, Dainyokti and Roshokti, Tyagaraja refers to the harassment from those around him; for example bemoaning his fate in *Prarabdhmittundagā* (Svarāvali), Tyagaraja exclaims: 'Those whom I help turn against me; when I treat them charitably, they level unfounded charges against me. He asks Rama in some songs why He should be a witness to His devotee being humiliated among his compeers.' There is a Sanskrit saying that the composition of a contemporary poet and the beauty of one's own wife do not appeal to man, and it is indeed true generally that neither a saint nor an artist is ever recognised and honoured in his own time or clime. ¹

But though there was a critical or hostile opinion, Tyagaraja's songs and his name spread far and wide during his own life time. A number of pupils came to him and he imparted to each a corpus of his compositions according to the student's voice-quality and musical equipment. It is to these pupils, primarily to the representatives of the three branches of his Sishya-paramparā of Umayālpuram, Tillaisthānam and Walajapet, starting with Sundara Bhagavatar and Krishna Bhagavatar, Rama Iyengar and Venkataramana Bhagavatar respectively, that we owe the propagation of the songs of the Saint. Of famous musicians who called on him, special mention is made and a story told of a Kerala musician called Shatkāla Govinda; it is said that Tyagaraja commemorated the occasion of the visit of this musician of prodigious gift of voice, with one of his five main long pieces, referred to as the *Pancha-ratnas*, the song *Endaro mahānubhavalu andariki Vandanam* in Śrī Rāga. The song is an omnibus obeisance to the vast galaxy of realised souls, devotees, sages, saints and singers of the praise of the Lord and can have hardly any trace of an incident like the visit of Govinda.

१. प्रत्यक्षकविकार्यं च रूपं च कुल्योषितः ।

गृह्यैद्यस्य विद्या च कस्मैषिद्यदि रोचते ॥ Rajasekhara in his *Kavyamimamsā*.

There were also invitations to Tyagaraja to go to several places and in the latter part of his life, Tyagaraja undertook a pilgrimage which extended from Tirupati in the North to Srirangam and Lalgudi in the South. At Tirupati again, a story is told that when he was eagerly approaching the sanctum for *darshan*, the priest had drawn the curtain and this occasioned the song in Gaulipantu, *Tera tiyagarādā*.

“ Oh ! Tirupati Venkataramana ! Could you not remove the screen of anger, arrogance and jealousy which, taking a firm stand in me, keeps out of my reach *Dharma, Moksha* etc ? ”

It may be noted that it is the veil of *matsara* and *ajñāna* from which one suffers that is further elaborated in the song. From Tirupati, the Saint came to Madras and its neighbourhood. The musical importance of Madras is not a matter of the present-day Sabhās and Academies. At that time, there were in Madras great patrons of music, like Manali Muttukrishna and Chinniah Mudaliars, Devanāyakam of Nungambakkam, Vedāchalam, Pindakūri Venkatādri of Coral Merchant Street who patronised stalwart musicians of the times — Rāmaswāmi Dikshitar and his three sons, Sonthi Venkataramayya, son of Sonthi Subbayya and Guru of Tyagaraja, Doraiswāmi and others ¹. One of these enlightened gentlemen of Madras at that time was Kovur Sundara Mudaliar whose village was visited by Tyagaraja. At Kovur, Tyagaraja sang five songs on God Sundaresa there, *I Vasudhā nivanti* in Sahāna, *Sambho Mahādeva* in Pantuvarāli, and others. At Tiruvotriyūr, the place of Siddhas and Saints, the shrine having a duplicate of the Deity after whom Tyagaraja was named, Tyagaraja was drawn by the presence of the Goddess Tripurasundarī on whom he sang the pieces *Sundarī nī divya rūpa* in Kalyāni, *Darini telusu konti* in Suddha Sāveri and others. He then went to the holy

1. See the present writer's article 'Some Musicians and their Patrons in Madras about 1800 A.D.' as revealed in a Sanskrit manuscript work called '*Sarvadevavilasa*' in the *Journal of the Madras Music Academy*, Vol. XVI, pp.127-136.

and on the God here Saptarishisvara also, Tyagaraja sang two pieces ¹.

During the visits of admirers and pupils and during these travels, he came to realise how his fame as a musician had spread all over the country and in the fullness of his satisfaction and gratitude to his beloved Deity, he says in his song in Todi, *Dāsarathī nī rinamu dirpa nā taramā*, that Rama was the greatest savant, 'Rasika-Siromani', who discerned the worth of Tyagaraja's songs, enjoyed them and spread them to the distant lands to the full satisfaction of His devotee :

‘ Āsa dīra dūradesamulanu
prakāsimpa jesina
Rasikasiromani Dāsarathī,
nī rinamu dirpa nā taramā ’—

and asks 'Is it possible for me to repay the debt I owe you for this?'

Tyagaraja had a full consciousness of the mission with which his life was charged on this earth ; as he says in his Asāveri piece, *Epaniko janminchiti*, he clearly saw that he was born with the mission of singing of Rama even as sage Vālmiki and others did of yore ; and with full knowledge, carefulness and joy, he carried out to his soul's content, the task to which he was called ; in his song in Gānavāridhi, *Dayajūchutaku*, he gives expression to this supreme gratification of a self-conscious artist, born to fulfil a noble mission entrusted to him by the Lord :

1. In the piece 'Isa pāhi mām' in Kalyāni on Saptarishisvara. Tyagaraja says in the second charana: " Vyasārchita palita-nijadāsa *Bhuloka kallasa-banu* " etc., which is confirmed by the local Kshetra Mahātmya, a ms. of which I secured from Lālgudi. The Sthala Mahātmya says of Lālgudi: आहुर्दक्षिण-कैलासमुद्येव तपोधनाः । The reference to Vyāsa and Indra worshipping Siva at Lālgudi is supported by the mss. of the Sthala Mahātmya.

At the end of the first charana of this piece, the text of the song as available in different editions reads " Paramānandārnava Deva ! yanāpa janaka " which has been so reproduced in the body of this book also (page 79) with a query. On thinking over this textual knot, I found that the correct text is ' Devayānāpa-janaka ' meaning ' father of the husband of Devayānā ' or Devasenā, the consort of Subrahmanya, son of Siva,

‘ Munu nīvānatichchina
panulu āsagoni ne
manasāraga nidānamuga salpinānu ’.

The anguish and the plaintive strain of many of his songs may lead one to think of Tyagaraja as a meek and frail spirit. But a large number of his songs, in which his bold spirit is seen, show the strength of his mind and his firm faith in God and himself, and the knowledge of his own musical excellence and the consciousness of himself being in the right. In the familiar piece *Nidhi chāla sukhamā*, he refers to himself as the wise Tyagaraja, ‘ Sumati Tyāgarāja ’. In the other familiar piece, in *Devagāndhārī*, *Nāmorālagimpavemi*, he plays a poetic pun on the word *Sugrīva* and asks Rama, that if *Sugrīva* should be protected for his beautiful neck, ‘ Su-grīva ’, for the same reason of his own su-grīva, (excellent musical voice), he, Tyagaraja, should also be protected. In *Sitāvara sangita*, he refers to himself as one revelling in ‘Susvara’—‘ Susvaraloludau Tyagaraja ’. Look especially at his *Mukhārī* piece, *Chintistunnāde*, in which he dwells on the anxiety of the weeping Yama, the lord of hell who is unable to claim any victim, because people have all taken to singing the saving songs of Tyagaraja:

‘ Sāramani Tyāgarāju samkīrtanamu
bāderanuchu chintistunnāde Yamudu ’.

In *Dāsarathi nī rinamu* already cited, he refers to his songs as capable of endowing on one happiness here and in the hereafter: ‘ Bhukti-mukti galgunani kīrtanamula bodhinchana Tyagarajakarārchita.’ For the sense of balance and true appreciation of what is of fundamental value, he calls himself one of the foremost Rasikas--Rasikāgresara (at the end of *Grahābālamemi-Revagupti*). He no doubt broke down in a meek way in numerous pieces bemoaning his lot, but among the various moods in which he addressed his Deity are not wanting those in which he confidently affirms his qualifications and argues for his right for His grace; for example in *Atukarādani* (Manoranjani), he refers to himself in the charana as one well-versed in Veda,

Sāstra and Upanishad and one who is treading the true path—‘vedasāstropanishadvidudaina nijapu dārini batti dāsudaina’. In *Evarimāta*, he describes himself as one who knows the injunctions of Sruti and Smṛiti (Ārsheya and Paurusheya Chodyas). Just as he describes himself here as one who treads the true path, he calls himself also ‘a true servant’—‘nijadāsa’—of the Lord (Cf. end of *Kadatera* in Todi).

Just as Tyagaraja was conscious of the high spiritual value of his songs, he was conscious also of their great musical excellence. His music was the natural climax of an age of giants at Tanjore, the musical atmosphere there having been enriched by the contributions of Kshetrajna, Nārāyana Tirtha, Virabhadrayya ¹, to mention only a few of the first rank. According to one tradition Tyagaraja was himself the grandson of Vina Kālahastayya. He had his musical lessons from Sonthi Venkataramanayya, son of Sonthi Subbanna, of whose music a Sanskrit contemporary work ² says that it would make barren trees sprout. No wonder that popular imagination speaks of Tyagaraja having been personally initiated by sage Narada himself. No wonder also, that in his own Mukhāri piece, *Elāvātaramettukontivi*, Tyagaraja makes bold to say finally that Rama incarnated himself only to enjoy and bless Tyagaraja for his songs sung in hundreds of Ragas.

LEARNING AND POETRY

AN IDEA of Tyagaraja’s knowledge of the literature belonging to Rama-Bhakti and the musical-cum-spiritual heritage handed down through the compositions of the succession of saint-singers of different parts of India has already been given. More on the same may be seen below in the chapters on *Nāma-māhātmya* and *Ishta-devalā*. The foregoing account of Tyagaraja’s works would have also given an indication of the composer’s mastery of the linguistic media in which he

1. On him, see the present writer’s article in the *Journal of the Music Academy*, Madras, Vol. XVII, pp. 153-56 and Vol. XXIV, pp. 151-154.

2. *Sarvadevavilasa* : see the present writer’s article in the *Journal of the Madras Music Academy*, Vol. XVI, p. 135.

expressed himself. As already said, the composer had made his songs the means of communicating his deep feelings and the varying moods of a devotee and spiritual aspirant, one who underwent poignant experiences in life ; all this calls for an amount of effective expression which is not possible for one who is not endowed with poetic gifts. Whether he was pouring forth his agony or breaking into joy or elaborating a piece of teaching or condemning worldly things and vices or coming down heavily upon hypocrites and depraved persons, his expression was equal to the occasion. Like a regular poet, Tyagaraja not only played on words but sustained himself through continuous sound effects, some of which were part of the art of musical composition.

From what has been already said, it would have been clear that frequently Tyagaraja placed himself by the side of the great Rama-poets, beginning with Vālmiki himself. While in some pieces, he calls Rama as abiding in the hearts of the good poets—Satkavi-hridālaya and Sukavijana-hrit-sadana in *Jagad-ānanda-kāraka* (Nāta, charanas 2, 10), Kavisa-suhridaya-nivesa in *Dāsarathe* (Kokilapriya) and Sukavi-mānasārchitapada in *Okapāri* (Kalāvati), all of which refer to the great popularity of the Rama-theme with the poets, he makes special mention more than once of Vālmiki who gave us Rama and the Ramayana. In the same Nāta Pancharatna (8th charana), he calls Rama one whose story was set forth by the anthill-born sage who was also the king of poets : Kavina-bilaja-maunika-krita-charitra. In *Entanuchu* in Yadukulakāmbhoji, he refers to Rama having saved the king of poets—Kavirājarakshaka—which is of course a reference to the traditional story of Vālmiki's earlier life as hunter and his being redeemed by Rama-nāma. ' Satata-pālita-adbhuta-Kavaye ' in *Namo namo Rāghavāya* is again a reference to the same wonderful poet Vālmiki. In *Gatamoha*, he gives Rama himself the designation ' Satakoticharitra ' after Vālmiki's work.

That Tyagaraja was steeped in the religious and spiritual lore goes without saying. He was a lover of the learned, the

truly learned, even as his God was, Budha-jana-dhana (in *Saranu sarananuchu*—*Madhyamāvatī*). Complaining to the Lord about His being slow to come to the rescue of one like him who is attacked by people, Tyagaraja refers to himself as one learned in the Vedas, Sastras and Upanishads, Veda-sāstropani-shadvidudaina (in *Atukārādani*-*Manoranjani*); elsewhere also, as has been already referred to, he speaks of himself as qualified in the teachings of Sruti and Smṛiti.

How far Tyagaraja underwent formal instruction in these is however a different matter. When all this learning lived by word of mouth, was recited and expounded publicly and the religious congregations and activities were resounding with it, one growing in that atmosphere naturally grew into that learning, called significantly '*sruta*' in Sanskrit and '*kelvi*' in Tamil. If a fair degree of ability to handle Sanskrit could be considered as an acceptable ground for one's claim to scholarship, we may say that Tyagaraja would pass the test. For not only has he composed a Sanskrit *gadya* on the Lord and Sanskrit verses in his plays and a number of songs wholly in Sanskrit ¹, but his Telugu pieces are surcharged with Sanskrit and sometimes even bilingual ². Particularly in songs full of epithets, Tyagaraja goes out of the way to exhibit his ability to use rare Sanskrit words and rarer compounds and to make puzzling synonyms out of these, so that it requires the attention and imagination of a sound Sanskritist to interpret these songs.

1. Eg. *Nādatanumanisam*, *Sāmajavaragamana*, *Jagadananda Kāraka*, *Varasikhiavāhana*, *Varalila ghanalola*, *Dehi tava padabhaktim*, *Ehi Trijagadisa*, *Māmava Satatam*, *Namo Namō Rāghavāya*, *Niravadhi Sukhada*, *Phanipatisāyi*, *Sujanajivana*, *Sri Narasimha*, *Raghupate*, *Bhajare bhaja mānasa*, *Tulasibilva*, *Devadeva*, *Mahitapravridha*, *Sambho Mahādeva*, *Sri Janakatanaye*, *Pāhi Rāmduta*, *Rāma eva Daivatam*.

2. While a few are in a mixed style,—e.g. *Tava dāso'ham*, *Pāhi Paramātmā*, many take off in Sanskrit in the *Pallavi* and go into Telugu in the main body: *Isa pāhi mām*, *Sive pāhi mām*, *Māmava Raghurāma*, *Re mānasa chintaya*, *Rāma pāhi meghasyāma*, *Sri Rāmachandra Rāghava*, *Bhaja re Raghuviram*, *Sri Raghuvāra*, *Pāhi Kalyānasundara*, *Dasarathanandana*, and *Divyanamas* starting with *Pāhi*. *Ela nidayarādu* is an example of a piece with Telugu opening and Sanskrit body.

Certain words rare in Sanskrit poetic usage have gained rather free currency in the vocabulary of our music composers and Tyagaraja has resorted to them frequently, words like Sāmaja (elephant), Apaghana (body), Rāja and Abja ¹ (moon), Sara (water) in Saradhi (ocean) ², Vana (water) in Vanaja and Vanaruha (lotus) and Vanadhi (ocean) ³, Vi (bird) in Virāja-turaga and Vivāha, Bha (star) in Bha-rāja and Bhesa ⁴, and Āsuga (wind) ⁵. Vi-vāha ⁶ in the sense of one riding a bird is confusing and expressions like Bha-rāja-mukha and Bhesa-sankāsa are inelegant. Even so are involved compounds like Upavalāri-māyāvilāsini ⁷ which means Vishnu-māyā-vilāsini. All this, like some other features too, may fall within the scope of literary flaws according to Alankāra Sāstra, but it should be noted that a predilection for these bespeaks an author's ability to handle the language freely. Even very recondite and pedantic Samāsas are indulged in by him ⁸ but here again, it appears that the composer relied more on the knowledge of Sanskrit one gathered from general acquaintance with literature and religious texts and by keeping one's ears open and not from any formal study of Sanskrit grammar and lexicography ; for the forms used by Tyagaraja, while displaying wide vocabulary, are not free

1. See Rakabja-mukha in Lokavanachatura ; this is confusing as Abja is more commonly used for lotus.

2. See Dayā-saradhe, Saradhi-bandhana, Saradhi-mada-vidāra.

3. Tyagaraja would use, for lotus, even Saraja (Saraja-ānana in Gatamoha), (Sarajalochana in Ramāramana bhāramā) and Jivanajadalāyataksha (Evidha mulainagāni). Bīsa-ruha in Lālalayya (Kedaragaula) is also lotus.

4. See Sujana-hrit-Kumuda-bha-rāja in Mātimātiki (Mohana), Bharāja-mukha in Melukovayya and Bhesa-sankāsa in Sri Nārada (Kānada).

5. See Ghanāgha-jimutāsuga in Nenarunchinānu. Asuga is more commonly used for arrow.

6. In Nīdayarāvalegāka (Todi).

7. See also Manda-janaka-sata-sankāsa in Jayamangalam-Nādanāmakriya, meaning 'bright like a hundred Suns' in which Manda is Saturn and his Janaka is Sun; Varivāhavāhana-tanaya in Endudākinādo is Indra-putra or Vālin, Varivāha being Megha and one riding it (vāhana), Indra. It is also far fetched to use such lākshanika-prayogas as Kanja-ja-astra for Brahmāstra (in Sri Kānta, Bhavapriya) and Vāgisa-ānanda (in Rāma nīpai) for Brahmananda. Instances could be multiplied but the subject is to be dealt with fully in a different context.

8. See foot note 7 above.

from solecisms ¹; in this respect, like his contemporary Dikshitar ² who composed more completely in Sanskrit, Tyagaraja used a popular and easy form of Sanskrit which admitted of vernacularisms ³.

But it must be granted that, compared with his contemporaries, Tyagaraja generally commands a greater felicity of expression and grace and flow in style and he could, with much ease and effect, manage many alliterations and sound effects, especially those that are necessary for the second letter assonance or those with which he makes the ends of a line dovetail itself perfectly into the opening of the line or the Pallavi when it is sung and repeated, or for the yatis of Gopucchā or Srotovahā 4. In his Divyanāmas there are numerous pieces with lines upon lines displaying his skill for alliteration and double entendre,

1. Eg. Rāma nāmam Bhaja re; Rajam (standing by itself in Rāmam bhaje'ham in Sāveri), Bhusama-santam and Tyāgaraja-hrid-bhantam in Bhaja re bhaja mānasa; Phanipatisāyi mām pātu where we do not know if the epithets are in nominative or vocative and how the verb pātu in 3rd person fits; Pāhi paramātma satatam mām (Varāli).

2. For a strange coincidence of almost identical expressions in Tyāgaraja and Dikshitar see Varasikshivāhana Varījalochana (Supradīpa) in the former and 'Varasikshivāhanam Varījalochanam' in the latter's Yamunākalyāni piece 'Paramasivātmajam'.

3. See Rani, Pavitri, Durandhari, Parātpari, Sāgari, Ādhari, Udāri, Chāri, Lokasākshi (all feminine); these forms are sanctioned only in popular vernacular usage.

4. A large number of striking examples can be given to show the ability of Tyāgaraja in all these respects: Nidhi-Sannidhi; Dāntunikaina-Vedāntunikaina; Dari-Sundari-Tripurasundari; *Dehi* tava pāda-Vaidehi; Rāma-Abhirāma; Savamu-Putrotsavamu (Emi Jesite—Todi); Vārana-nivārana (Sri Raghuvāra—Devagāndhāri). Grahābala (Revagūpti) shows this effect all through; Grahā-Anugraha - Vighraha - Navagraha - Nighraha; Khala-Ulukhala in Kadatera; Vidulaku-Kovidulaku; Manasā-Mana sāmārthya; Mānamu-Abhimānamu; Kanta-Krekanta; Madama-Kamadama and Kulama-Vyakulama (in Rama Rama-Huseni); Mitri-Saumitri; Tera, Matsaramuna Tera, Madamatsaramuna Tera; *Sodhanalu*-*Yasodhanulu* (Pāhi Rāmachandra, Yadukula Kāmboji); Bhavansannuta—Abjabhavasannuta. Easier examples like Guru-Sadguru, Rāju-Rangarāju; Meru-Mahāmeru and epithets and prefixes going with Rāma a bound of course.

(slesha)¹. Indeed the more one scrutinises these highly Sanskritic compositions, the more textual problems does one face, many of which have been aggravated by bad transmission of the text through non-Sanskrit knowing hands and could probably be solved by examination of more manuscripts and patient reconstruction.²

Some Telugu scholars do not attach equal importance to the Telugu of Tyagaraja³ but it should be remembered that Tyagaraja was born in a Telugu family long domiciled in Tamil districts and he wrote the simple colloquial Telugu that was spoken by these Telugu families in Tamilnad.

Taking a larger view we find of course no difficulty in accepting Tyagaraja as one endowed with definite and conspicuous poetic abilities. We have already referred to the general felicity of his expression; in ideas too, Tyagaraja who intentionally meant to communicate a large volume of thought through his songs, shows his capacity to expand an idea with beauty, logic and effect; he can take a central idea or an effective end of a thought in the Pallavi and elaborate it to an extent in the Anupallavi and embellish it further in the charanas with the same architectonic skill as in expounding a Raga through opening, progression and further sweeps. If as a

1. To cite a few examples; in Palaya Sri Raghuvira, in Devagandhāri, Pālaya-Kripalaya; in Tarādhisā-vadana and Tarādhisā-damana (in Pālayasri Raghu) the first Tarādhisā is moon and the second Valin: Rakshasa-jana—Makarāksha-samara; Sri Dasaratha-kula and Sri *da-sara-dhi* (because he was a Telugu who pronounced *Th* as *Dh*, *Dasarathā* and *Dasarathi* rhymed with words-having *dhi*; for another instance see *dadhi* and *Dasarāhi* in Nidhichala); Himakara *Ehi makaraharana*, Tyagaraja-nuta and *Nitya-agarajadhara*, the latter meaning 'lifting and supporting constantly the king of mountains viz., Govaradhana'. Janakajā-māta and Janaka-jāmātā; Kanaka-patadhara, kana-kapata, Tanu kanaka; Kamalahita, and nata-kamalahita-dhara; see also the small pieces: Deva Rāma Rāma in Saurāshtra, as also Entamuddo, where all the lines of the charanas rhyme at the beginning; also in Sri Raghuvara (Devagandhāri) the lines of the Anupallavi and charanas are in Yamakas. For sustained Prāsa, a piece like Palukavemi patitapāvana in Arabhi can be seen. For a piece with more difficult and obscure combinations, Pahi Pahi in Saurāshtra may be seen.

2. I shall deal with these elsewhere on another occasion.

3. The Telugu part of the texts also has some knots still unsolved.

master musician, Tyagaraja takes off his Pallavis with a characteristic and suggestive phrase of the Raga, even so, in his Sāhitya, he takes off his Pallavis with an emphatic phrase or a compact idea which admits of reinforcement or illustration in the further parts of the song. Many of his songs open with striking Pallavi-words; some of the more musically celebrated masterpieces are also examples of this merit of Sāhitya : A few examples will suffice: *Emi Jesite*—Todi is an illustration of how Tyagaraja can develop a leading idea, enriching it with a long series of supporting ideas. The analogies with which the idea is driven home in *Nidhichāla* are really effective ; for similar apt illustrations and striking similies we can cite a number of his songs: *Guruleka*, *Chukkuni*, *Kāruvelpulu*, *Tanayuni*, *Mivalla*, *Telisi Rāma*, *Nalinalochana*, *Sarasīruhanayana*, *Nanu brovakanu*. The fecundity of his imagination is conspicuous in songs like *Melu Melu* and *Nanu brovakanu* where long chains of similes are strung. In *Pāhi Romāramana*, he says that he is too delicate a creature to bear the amount of suffering he has been subjected to and adds a series of three illustrations that the jasmine blossom cannot withstand a stone, that one cannot tighten an iron-belt round a cucumber and that the Brahmastra cannot be aimed at a poor parrot. In songs where the preaching is pronounced, we see Tyagaraja producing within the song almost a compact essay ; e. g., *Proddu Poyyenu*, *Samsārulaite* ; *Idē Bhāgyamu* ; *Adikādu bhajana* ; *Atade Dhanyudu* ; *Bhaktuni Chāritramu* ; *Karuna Elāgunte* ; *Padavini* ; *Paripālaya* (on higher puja). For working striking fancies on ideas, songs like *Vārijanayana* (Kedāragaula), *Nāḍasudhārasambilanu* on the personification of music and its concepts, *Sandehamunu* on Rama's feet and sandals, *Endundi Vedalitivo* which speculates on the native place wherefrom Rama might have come and contrasts him with the Trimūrtis etc., can be seen. There are indeed numerous passages which exemplify Tyagaraja's poetic fancies. Special attention may be drawn to a few examples : In *Brovabhāramā*. he asks if he is too much of a burden for Rama to bear and points out the huge burdens that the Lord had borne in the past, the mountains of

Mandara and Govardhana on his back and palm, and the entire universe in his stomach. In *Srikanta niyada*, Tyagaraja asks Rama why He who chastised Kāka-asura does not pay any heed to the erring *Dvijas* (Brahmans); Tyagaraja intends a pun here, for the mischievous Kākāsura was a bird and 'Dviija' (Brahman) means also a bird. In the first charana of *Anupama-gunāmbudhi*, he refers to Rama as the son-in-law of Mother Earth and implies that he should not be inert like Earth! In *Mānamuledā*, he observes that the father of Kusa-Lava should be a connoisseur of music. At the end of *Kuda tera rādā* (Todi), another deft touch of his is seen when he suggests that those who are true servants of the Lord who was *bound* to the mortar (by Yasodā) get *freed from the bonds* of vicious worldliness, 'Khala chitta laukikamane srinkhalamandu dagalakane—Ulūkhalabaddhunikinijadāsudai velasillu',—a fancy which reminds us of Vedānta Desika's verse on Krishna-Dāmodara in his poem *Yādavābhyudaya*¹. *Sarasasāmadāna* contains an original flash of Tyagaraja that if, after the promise of the kingdom of Lanka to Vibhishana, Rāvana should surrender, the magnanimous Rama would give him the kingdom of Ayodhyā itself. *Srī Rāmadāsādāso'ham* has a series of fancies on the Sāmudrika-lakshanas of Rama, and in *Yuktamu gādu*, a series of reasons for Rama's indifference is imaginatively worked out. In the Kiranāvali song, *Parāku nī kelarā*, his fancy comes out with an added glimmer of fun in the reference to Sabari and Guha and in *Sitānāyaka* (Ritigula), a more pronounced expression of this tendency gives us a fine song of the type called Nindā-stuti. In *Evaramadugudurā*, he works out the fancy that, every boon and blessing he might ask of the Lord having already been taken by one celebrated Bhakta or another, he, Tyagaraja has nothing left which he might request for himself. In some other songs the play of fancy combined with the power for graphic depiction presents us excellent pictures: The portrayal of Rama as a boy playing with his

1. बद्धं तथा भावयतां मुकुन्दमयस्त्रिच्छेदिनि कर्मबन्धे ।

तपस्विनी तस्मिन्निराद्या मन्त्रीडमारण्यकथासु तस्थौ ॥

mates in the street in *Rama Rama Rama lali* (Sahāna) is one such. For a masterpiece of exquisite miniature painting, we have in his Kaikavasī piece *Vāchāmagocharamē* a brilliant example; the tenderness and compassion with which the Lord combines His power is effectively reflected in the light and shade of this masterpiece. Tyagaraja presents a sylvan scene in which, guessing Sita's longing for the tail of a chamara-deer, Rama swiftly sends a shaft at its tail, but finding that the deer would rather lay down his body than lose his tail, Rama despatches more swiftly a second arrow to strike down the one aimed first at the tail. For his descriptive gifts, one should see pieces like the one on the river Kāverī (*Sārī vedalīna*). We should evaluate the poetry of Tyagaraja by the heights to which his imagination has reached, as indeed we should judge the achievement of all genius.

The literary quality of Tyagaraja's composition is also evident in the touch of realism and humour which enliven his expression and bespeak the Saint's keen eye on things around him. Attention may also be drawn to the popular idioms, proverbs, sayings, parables and maxims which are strewn all over his songs *. In *Nike dayarākā*, Tyagaraja observes that

*1. Gomukha-vyaghra—Tiger with a cow's face—Bhaja re Raghuviram.

2. Dutta palu ruchi deliyu samyame—Like the vessel trying to know the taste of milk—Ēnta muddo.

3. Vennaiyunda netikevvaraina vvasana padura—With butter in hand, will one worry himself about ghee?—Kanna talli.

4. See the whole of the songs Rukalu padivelu, Chakkani rajamargamu, Melu Melu, Rama niyada, Nalinalochana (Madhyamavati), Samayamu delisi, Balamu kulamu, and the similes in Pahi Ramaramana (Varali).

5. Vrishabhādulukatukula ruchi deliyu—Expecting bulls to know the taste of *aval*—Kalinarulaku.

6. Prānamulenidaniki bangāru бага chutti etc., in Bhakti bichcha—Like dressing and decorating dead bodies.

7. Charanas 1 and 2 of Mivalla: If the gold is not of requisite quality, why blame the goldsmith? If your daughter cannot bear the labour pain, why blame the son-in-law?

8. As much fun as there is money to spend—Vittamunaku daginattu veduka naduchunu—Ninnādanela.

9. Gananātha jeya goraga gādu vanarudai tirega-trying to make the image of Ganesa and producing one of a monkey—Evarito ne delpudu.

(Continued on next page)

it is only a person wanting in sense or propriety who would hope to gain forcibly the love of a woman whom he has failed to interest by the mere sign of his eye, or who would not bury within himself hearsay reports but begin to act upon them. His sense of humour and satire are seen especially in the songs in which he criticises the imposters or those wallowing in worldly things. In *Manasu vishaya*, he refers to the fool who lends the door of his own hut to a neighbour to enable him to close his own hut and go to witness a drama, and himself keeps an all-night vigil for driving dogs from his own open hut. See the series of illustrations in *Samayamu delisi*: "It is immaterial if a mad man is or is not pleased at hearing good poetry; it is immaterial if blind eyes, however large, remain open or closed; it is immaterial if a *pānaka-pūjā* is done in the *Turushka-vithi*". Look at this in *Mivalla*: "If one's daughter is not able to stand the labour-pain, why blame the son-in law?" Tyagaraja can also employ a scathing style when he wants to denounce vehemently: Look at his references to the Somayāji performing sacrifices and his wife running after beautiful paramours (*Manasu nilpa*), to the success that experts in pornography (*Koka sāstra*) have in this world, to those who run after women like dogs, to the *sukara-vritti* of those who worship not with pure minds, to the hired mistresses who foment domestic chaos

10. Like an orphaned girl clinging to her husband: Talli Tandri leni bāla tana nādhu goru riti—Chera rava.

11. Pulammi bratuke varu Rama pullamma bilvararu—One selling flowers will not care to sell firewood—Ennāllu.

12. Rocking the baby with one hand and pinching it with another—Totla narbhakula nutuvu, mari mari tochinattu gilliduvu—Atta balukudu.

13. The purchased wife—Rukalosagi konna sati—Gara vimpa rāda.

14. Talaku vachchina badha talapāgaku setu—the danger that came for the head just took the turban thereon—Nādadina māta.

15. The bull in the oilmill going round and round in the same track—Sri Rāma Rāmasritulamu.

16. Is it possible to draw out easily a cloth cast over the thorns—Gajja mundla mida dagulu konna batta grakkuna diya vasama—Sri Rāma Jayarama (Varāli).

17. See also Palamunchina nitamunchina in Bhuvini dasudane; Niraina pālaina in O Rama O Rama.

18. Pouncing like the grain on the frying pan — Ramāramana in Vasantabhairavi and the Sthāli pulaka nyāya, one grain enough test for a potful—Māti mātiki.

(*Evaru Teliyanu*), to those who prostitute their mother, viz., the mind, to the libertines called senses for earning some money (*Nijamuga* in *Sahāna*).

HIS WORKS

TYAGARAJA'S musical contribution is remarkable for its quantity and variety, as much as for its quality. The highest musical excellence is found in his compositions which we have come to call *kritis*, in which he captured and effectively picturised the essence of Ragas. In these the words are reduced and scope is afforded for musical elaboration, variations and embellishments. In his compositions, as stated in the beginning, there is a wide variety of form and type, from metrical compositions and settings suggested by the European band-tunes that were then familiarised at Tanjore, e.g., *Girirajasutā* and *Raminchurārevarurā* to creations like *Koluvaiyunnāde*, where *sangatīs* are heaped and the *Sāhityas* are moulded like *Pallavis*. As part of the daily worship of the Rama idol, he composed a series of songs expressing the several services, the *shodasa-upachāras*, forming part of the worship. At that time, there was widely prevalent in the Tanjore area the practice of celebrating in *Bhajana mathas*, the festivals of Rādhākalyānam and Sitākalyānam. Tyagaraja composed a series of songs referred to as the *Utsava-sāmpradāya-kirtanas* and *Divya-nāma-samkirtanas* for a full festival like these. The *Divya-nāma-samkirtanas* are in simpler, metrical setting, so as to help congregational singing ; but it is in them that much of Tyagaraja's thought is thrown and the composer exhibits also his command of Sanskrit, its rare words and compounds, and sound-effects. Above all Tyagaraja attempted also to produce full musical plays. During his times, in temples and certain villages of Tanjore, like Merattūr, there was the practice of enacting in *abhinaya*, musical plays by troupes of Bhāgavatas¹

1. See the present writer's *Bhagavata Mela Natakā* in the *Journal of the Indian Society of Oriental Art, Calcutta*, Vol. V. 1937, pp. 167-170. Also *Journal of the Madras Music Academy*, Vol. XVII. pp. 150-151.

proficient in music and dance. Tyagaraja had much fascination for this devotional dramatic tradition sanctified by the association of Jayadeva and his *Gita Govinda* and, much nearer his time, Nārāyana Tirtha and his *Krishna-līlā-tarangini*. An elder contemporary of Tyagaraja was an accomplished music composer of Merattūr named Venkatarāma Bhāgavata who enriched this *Bhāgavata-mela-nāṭaka-sampradāya* with his musical plays like the *Prahlāda-charitra*. Inspired by these, Tyagaraja composed two musical plays, bringing out the greatness of devotion, called the *Prahlāda-bhakti-vijaya* and the *Naukā-charitra*.

The *Prahlāda-bhakti-vijaya* and the *Naukā-charitra* are modelled on the same plan as the *nāṭakas* of the Bhāgavata tradition with descriptive songs, dialogue-songs, introductory verses, and prose-passages; but there is no tradition of either of these works of Tyagaraja having been played. They were only sung by devotees in Bhajanas, continuously as well as in parts. It would give a wrong impression to call them operas. Sometimes an attempt is made to distinguish them from Nāṭaka-compositions such as those of Merattūr Venkatarāma Sāstri; the distinction will hold good only so far as practice is concerned, as Tyagaraja's two dramatic compositions were never enacted; but in theory, Tyagaraja's composition differed not, for he expressly says in his *Prahlāda-bhakti-vijaya* that it was to be sung and rendered in *abhinaya*.

The story of Prahlāda is of primary importance to all votaries of the *Bhakti-mārga*, and when we consider the fact that Tyagaraja was a Rama-bhakta from his young years and was subject to many trials in the pursuit of the path of single-minded devotion to the Lord, there seems to be a special significance in Tyagaraja's fascination for Prahlāda's story which is, so to say, the prototype of the story of his own devotional life. Further, the great popularity of the Prahlāda-story in the dance-drama tradition which gave rise to the *Prahlāda charitra* of Merattūr Venkatarāma Sāstri must have

also induced Tyagaraja to write this musical play which, as its title shows, tries to bring out the triumph of Prahāda's devotion to Hari over the many trials to which his demoniac father, Hiranyakasipu, submitted Prahāda. The pieces here are both heavy and light, and some of them have become popular in our concerts also. It may be noted that, following the practice in the *nāṭaka*-compositions, Tyagaraja employs here many *Rakti-ragas* : Huseni, Sahāna, Punnāgavarālī, Ghantā, Nīlāmbari, Gaulipantu, Asāveri, Āhiri, and Paras.

Shorter but more dramatic and more noteworthy as an artistic achievement is the musical play *Naukā-charitra* which brings out the idea of complete surrender to the Lord through a finely worked out story. The Gopis desire to go on a boat excursion on the Yamunā, with Krishna in their midst. They are exhilarated with his love and become intoxicated with pride. The Lord who desires to render them humble and purify them, conjures up a gale which tosses the boat on the turbulent waters of the river ; consternation seizes the women ; suddenly they find that the craft springs leaks and the Lord grimly asks them to remove their garments, symbolic of all material trappings, and plug the holes with them. When the Gopis had surrendered their pure spirit to the Lord in meek prayer that He was the sole saviour, the Lord calls off the storm and blesses His devotees. The motifs through which the ideas are worked out are variations of those in the wellknown episodes of *Vastrā-paharana* and *Rāsaliṭā*. There is a Sanskrit version of this theme by one Venkatasūri which is an inferior production and is obviously not the source of Tyagaraja's inspiration, but was probably a post-Tyagaraja attempt. It is well-known that in the Bhajana-tradition there was continuous contact among the schools in different parts of India. At different stages the Assam - Sankaradeva and the Bengal - Chaitanya school on the one hand and the South Indian schools on the other had contacts of give and take. It has come to light that the theme of *Naukā-charitra* is wellknown in Bengal Vaishnavite devotional literature and as the Bengali productions on the

theme are earlier, it stands to reason to suppose that Tyagaraja took his inspiration from the Bengali originals ¹.

Pious tradition believes that, on the whole, Tyagaraja composed, to be on a par with the 24,000 slokas of Vālmiki's *Ramayana*, 24,000 songs on the glory of Rama. Even the songs that are now available, 800 or so, form quite a substantial contribution.

THEIR SPIRITUAL HERITAGE

WE are, however, not primarily concerned on this occasion with any detailed study of Tyagaraja as a musical genius. Among musicians of his time, Tyagaraja was one who underwent a poignant life of devotional and spiritual striving and by the meaning and message packed in the passages of his songs, he takes his place among the musician-saints of our country, like Kabir and Purandaradāsa, the latter of whom exerted a very large influence on him, or the pioneers of devotional poetry in this part of the country, the *Ālvārs* and the *Nāyanmārs*. Among the music composers of his time, Tyagaraja was a poet, preacher and philosopher. Those that have heard his songs again and again and have been carried away by their music, have no suspicion of the wealth of idea that lies underneath, like gems within the ocean. Time and again, we sit before our favourite songster and wait for the thrill of a particular *sangati* or *sanchāra* in his song ; neither the listener nor the singer realises the equally thrilling poetic fancy or philosophic truth which that musical flourish hides within itself. When one looks at this aspect of his songs, one will not be reminded of the musical setting of his age, of the heritage of Sonthi Venkataramanayya, Ādippayya and so on, but one will recall a different background,

1. Sri Suresh Ch. Chakravarti, Calcutta, writes to me on this subject : " Regarding *Nauka Vilas* or *Nau Vihar*, it provides an important chapter of what we call Pālā Kirtan or Līlā Kirtan of Bengal. There are many Padas or compositions from the pen of various Vaishnava poets known as Mahajans." I may draw attention also to a Sanskrit Gīti-kāvya on the same theme called *Tarāni-vihāra* by Bhāskarānanda Sarasvatī published in the *Sanskrita Sahitya Parishat Patrika*, Calcutta, XXX, Nov. 1947 ff.

of a religious and spiritual revival on the banks of the Kāverī, of Nārāyaṇa Tīrtha, Sādasiva Brahmendra, Ayyavāl and Bodhendra and of the rise of the cult of the Lord's Name, *Nāma Siddhānta*, as the most potent means of realising God. His reformist zeal for true devotion and discarding of sham and meaningless form and ritual, derived its direct inspiration from the *Padas* of Purāṇadarāḍa¹; and an entire school of Rama Bhakti developed by saints and books, like Rāmānanda, Tulasidās, the *Adhyātma Rāmāyana* and Rāmādās gave his imagination everything that was needed in his pilgrim's progress for the realisation of Ramachandra². It is not as if mere singers alone took up and spread the songs of Tyagaraja. Devoties in *Bhajana-mathas* and in the Bhajana-parties accompanying the deities in procession in great festivals sang them and Bhāgavatas who expounded *Harikathas* found in his instructive pieces many apt songs which they could use in their discourses; many of the songs, by their theme and teaching, appear verily to be shaped like apt *Nirūpanas*, as they call them, intended for use in such devotional and spritual expositions. The view, I hope none holds such, that we should look to his music and not to his meaning is expressly contradicted by Tyagaraja who emphasises in his own definition of a *Kṛiti* that it should expound the true words of the exalted *Upanishads*: 'Nigama - siroratham - galgina - nija - vākkulato..... kritiche bhajiyimchu'. In fact, in respect of singing his songs, it is the devotional word *Bhajana* that he uses. The gusto with which he preached and the volume of valuable wisdom and

1. For example cf. Tyagaraja's 'Dhyāname varamaina gangāśnaname' and Purāṇadarāḍa's 'Smarana onde sālade' in whose third charana we read 'sakala-tīrtha yātreyamatiḍamḍha nikhila punyada phalavu....smarane'; Tyagaraja's 'Manasunilpa' and Purāṇadarāḍa's 'Manava nilisuvadu balu kasta'; Tyagaraja's 'Sogasugā' and Purāṇadarāḍa's 'Tālabeku'; Tyagaraja's 'Dvaitamu sukhama' and Purāṇadarāḍa's 'Dvaitavu sukhava' and Tyagaraja's 'Grahābalaḿemi' and Purāṇadarāḍa's 'Sakalagrahābala nine'. There are similar parallels between Tyagaraja and Kanakadāsa also.

2. In his *Prahlaḍa Bhakti Vijaya*, Tyagaraja salutes Tulasidās, Purāṇadarāḍa, Bhadrāchala Rāmādās, Nāmadeva, Jnānadeva, Jayadeva, Tukārām and Nārāyaṇa Tīrtha.

experience he impounded in his songs place him among the saints whom we revere for the service they performed by periodic spiritual rehabilitation of our land. Tyagaraja's songs will therefore be not only a huge dam storing for us our precious musical heritage, but one more of the bibles which our saints have given to the community at large for their spiritual salvation.

One is therefore justified in making a detailed study of the entire thought-material in the songs of Tyagaraja with a view to bring out the richness and the varied aspects of the spiritual heritage of Tyagaraja and to draw attention to the message of the songs that Tyagaraja composed for the salvation of humanity.

Rāgaratna mālikache ranjillunata
 bāga sevinchi sakala bhāgyamundu dāmu rāre
 naigama shat chāstra purāna āgamārtha sahitamata
 yogivaruluyānandamunonde sanmārgamata
 bhāgavatottamulu gūdi bāde kirtanamulata
 Tyāgarāju kadatera tārakamani chesina sata
 (Ritigaula)

“Come one and all and sing the hundreds of gem-like melodies which Tyagaraja composed for the salvation of humanity ; songs which contain the essence of the Vedas, the six Sastras, Purānas, and Āgamas, which the Bhāgavatas congregate and sing forth and which show the right path to attain the bliss realised by the Yogins !

“Oh come, one and all, sing them well and be blessed !”

CHAPTER II

NĀDA YOGA ¹

“*Nādaloludai Brahmananda mandave, manasa*”

ONE of the distinguishing characteristics of Tyagaraja as a composer is the large number of songs he has given us on the noble art that he handled, and the many references he has made to it in his other songs. These songs and references cover every aspect of the art, musical criticism, elucidation of musical concepts, the best way to practise music, music as a help to spiritual effort and above all, music itself as a *Yoga* and a *Siddhi*, a path and a realisation.

In his Sriranjani piece, opening with an exclamation on the wonderful effect of the accompaniment by the *mridanga* :

Sogasugā mridanga tālamu
jatagūrchi ninu
sokkajeyu dhīrudevado ²

Tyagaraja defines, as it were, what the composition-type called *Kīrtana* or *Kṛitī* is :

Nigamasirorthamu galgina nijavākkulato,
svarasuddhamuto, yati-visrama-sadbhakti -
virati-drākshārāsa-navarāsa-yuta, kritiche

‘*Kṛitis* which expound the true words of the exalted *Upānishads*, which are marked by correct placements of *svaras* and rhythmic turns and pauses, which reflect true devotion and *vairāgya*, which are dripping inside and out with juice like grapes and are rich in the nine rasas’.

Tyagaraja has not merely defined here the requirements of a *Kṛitī* but has really described the highlights of his own

1. On this subject, see also the present writer's Sanskrit article of this name in the *Silver Jubilee Souvenir of the Marris College of Music*, Lucknow, 1952, pp. 25-6.

2. Cf. Purandaradāsa's pada ‘Tāla beku takka mela beku’ etc.

compositions in which the *Kṛiti*-form attains its perfection. In Sanskrit literary criticism, two main styles of composition are often distinguished: *Nārikela-pāka* and *Drākshā-pāka*; a composition whose beauty is deep inside is to be slowly enjoyed with an effort, just as we have to break the shell of the cocoanut to drink its water; and a composition which tastes immediately, whose *Rasa* flows the moment it is tasted, and which is full of juice, like the grapes—‘*Bahirantardravād-rasa*’. To music, which is the art of all arts, in which form and content coalesce and *Rasa* dominates from beginning to end, the comparison of *Drākshā-pāka* applies excellently. And among our musical compositions, those of Tyagaraja are aptly described by this simile of *Drākshā-pāka*. That they are masterpieces of melodic and rhythmic structure needs no elaborate demonstration. That their theme is infinitely varied by the play of the moods and phases of all the nine *Rasas* and that their ideas are all based on the teachings of our ancient sages and sacred books will be plain from the other chapters of this study.

How keenly Tyagaraja enjoyed the rhythms of a finely played *mṛidanga*, as referred to in the above-quoted piece, can also be seen from one of the later charanas of his long song on music in Sankarābharana, *Svara-rāga-sudhā-rasa*, where he says ;

‘ What is the pleasure in banging a *mṛidanga*,
without knowing the rhythms and their varied
patterns ?’

‘ Maddela-tālagatulu teliyakaye mardinchuta
sukhamā ?’

Now listen to this address of his, his *vade mecum* to musicians, which he gives in the well-known Todi song *Kaddanu-vāriki* :

‘ Niddura nirākarinchi,
muddugā dambura batti,
suddhamaina manasuche, susvaramuto,
baddu tappaga, bhajiyinchu.’

Musicians may well hearken to this advice of their *Gurunatha*, Tyagaraja :

“Cast off your sleep, get up very early in the morning and practise ; culture your voice well in the still early hours of the morning. (We may add—do not sleep till 9 A.M. and allow your voice to sink to half a *kattai* or quarter of a *kattai* and then requisition the other limbs of your body to make the *sanchāras* which your voice cannot execute). Take a beautiful *Tambura* for your *Sruti* (we may add—cast off your *Sruti*-box). Let your mind be pure, intone the *svaras* correctly and well, and stick to the *sampradāya*”.

A well-trained voice, perfect *Sruti*, spotless personal character, *Svara-suddhi* and faithfulness to tradition,—what else need be said to emphasise the fundamentals of our musical art? The repeated emphasis on *Su-svara* that Tyagaraja lays may be noted ; besides *Sogasugā* and the above cited piece, one may mention also here *Etla dorikitivo* in *Vasantā*, *Sukhi evaro* in *Kānada* and *Sitāvara* in *Devagāndhāri* in the last of which Tyagaraja describes himself as one revelling in *Susvara* (*susvara-loludau* Tyagaraja sannuta).

We shall see another note-worthy song of his, *Nāda-sudhā-rasa*, in *Ārabhi*. We all know that one of the outstanding features of Tyagaraja's songs is the employment of *Sangatis*. By harnessing the *Pallavi* method, he introduced variations in the rendering of the same passage, which besides their value as ‘effect’ have a meaning of their own in the unfoldment of the *Rāga-bhāva* and also of the *Bhāva* of the *Sāhitya* or words of the song. The *Sangatis* have therefore to be set, limited and made strictly appropriate and they are not merely a matter of the facility of one's voice. Take, for instance, the *Pallavi* of a song like *Nāmorālagimpavemi*. (Why do you not listen to my wailing?). The variations of the *Pallavi* vary the shades of the feeling of agony and despair and give a gradual climax

towards which the *Sangatis* mount. That the musical concept of *Sangati* has to be thus understood, as a contextual effect, appropriately introduced, is given to us by Tyagaraja himself in his song *Nāda-sudhā-rasa*. He conceives that *Nāda* itself has taken human form in Rama and he then proceeds to fit in the elements of music to this conception :—

Svaramulārunnokati ghantalu,
vara rāgamu kodandamu,
dura-naya-desyamu trigunamu,
nirata-gati saramura
sarasa-sangati sandarbhamu.

The beautiful *Sangati* should also be attended by emotional propriety and contextual relevance. This is confirmed also by the older classical name by which *Sangati* is known in the texts, *Prayoga* or *Gamakālapiti*.

Of our art of music, the *Raga* is the very soul. The *Ragas* constitute the greatest glory of Indian music. Each *Raga* has a distinct form, a personality of its own, and anybody singing it should make the full personality of that *Raga* stand before the listener's mind. Any other and defective way of singing the *Ragas* is to maim and mutilate them and to court Hell which Shaw says is full of musical amateurs. There is the story in the *Bṛihad-dharma Purāṇa*, *Adbhuta Rāmāyana* and *Linga Purāṇa* that the Lord showed Narada a huge congregation of beautiful divine damsels lying maimed and mutilated and when he asked about their identity, Narada was told that they were the personified forms, the *Adhidevatas*, of the *Ragas* that Narada had mutilated by his singing *. Tyagaraja's songs have some reference to this significant legend, for, in two places, he says that we should worship the Beauties of the Seven *Svaras* and that each *Raga* has incarnated as a beautiful damsel and is dancing with tinkling bells. In his Jagan-mohini piece, he

* See my articles 'Music in the Bṛhad-dharma Purāṇa' and 'Music in the Adbhuta Rāmāyana' in the *Journal of the Madras Music Academy*, Vol. IX, pp. 37-39 and Vol. XVI, pp. 65-73.

says, 'Sobhillu saptasvara sundarula bhajimpave manasā' and in his Athāna song *Sripapriya*, he says, 'Rāgambulu manjula-magu avatāramuletti manjīramu ghallani natinchu.'

There seems to be a peculiar appropriateness in Tyagaraja's selection of the *Saguna* form of Sri Ramachandra for his *Bhakti*. Among the infinite excellences, (*ananta-kalyāṇa-guṇas*), with which Vālmiki has built up this personality which has bewitched for ages the millions of this country, as it did indeed His contemporaries, one finds specially mentioned a high proficiency in the art of music; गान्धर्वे च भुवि श्रेष्ठः बभूव भरताग्रजः — says Vālmiki in the opening of *Ayodhyākāṇḍa* II. 2-34. No wonder that several times Tyagaraja, in his addresses to Rama, calls him a lover of music. In his Varāli piece, *Eti janmam idi* and in the Kāmbhoji piece, *Sri Raghuvāra aprameya* he calls Rama, 'Sangita-lola'; 'Gāna-lola' in the Suddha-simantini piece *Jānakīramana* and in the *Divyanāma*, *Varā-līla* in Sankarābharana; 'Gita-priya' in the *Kedāragaula Divyanāma*, *Rāmuni maravakave*. In his Srīrāga *Pancha-ratna*, he describes the Lord as revelling in the sacred music of the *Sāmaveda*—'*Sāma-gāna-lola*'. In an Athāna piece, he calls upon the mind to resort to the *upāsana* of music which is dear to the Lord: 'Sripapriya sangitopāsana cheyave, O manasā!' In his appealing Todi piece *Ninu Vinā sukhamu gāṇi*, he describes Rama as one who delights in the *Rāgas* of music, 'Rāga-rasika'. It is in the seven notes that the Lord lives and moves and has His being: Saptasvara-chāri (in *Sripapriya* in Athāna). If one can manifest the *svaras* precisely, each one of them would form a veritable ornament to God (*Susvara-mayabhūsha* in *Ni dayache Rāma* in Yadukula Kāmbhoji). In *Sādhinchene* in Ārabhi, he refers to Rama as the maintainer of the music-tradition—'*Sangitasāmpradāyakudu*'. In the beautiful piece *Mānamuleda*, so well set in music and words, Tyagaraja says to Rama that one so detached in heart like Him could not be found and His attitude towards a musician like Tyagaraja was inexplicable in one who knows the appeal of music and is the father of the musicians, Kusa and Lava.

Above all, as I have already said, he conceives Rama, in an Ārabhi piece, as also in *Ni daya che Rama* in Yadukula Kāmbhoji, and *Taluchinantane* in Mukhāri as the very embodiment of the ambrosial *Rasa* of *Nāda*, 'Nādasudhā-rasambilanu narākritiyāye, 'Nāda-brahmānanda-rasākriti' and 'Nāda-brahmānanda-rūpa' ¹.

When Tyagaraja chose Rama for his Ishta-devatā, he had an additional advantage. In Hanumān, he had a guide and a *Guru* not only in *Rama-bhakti*, but in music as well. It is well-known in Sanskrit musical literature, that Ānjaneya is an authority on music and the author of a treatise propounding a school, '*mata*'. So Tyagaraja says that when Ānjaneya, the devotee and musical votary that he was, resorted to Rama, he knew that he was selecting the personality which not only represented the essence of *Gītā* but also the essence of *Sangita* and this, Tyagaraja proclaims in his well-known piece in Surati :

' Gītārthamu sangītānandamu
nītāvuna jūdarā O manasā
Sītāpati charanābjamu nidukonna
Vātātmajuniki bāga delusurā '.

As has already been mentioned, Tyagaraja belongs to the line of musician-saints who employed this noble art for the moral and spiritual upliftment of themselves and humanity. For a long time before Tyagaraja, music had played in this country an effective role as the handmaid of religion. "The best sort of music is" as Coleridge said, "what it should be—sacred". In fact, the conception of all art in our country has been spiritual and it is in our temples and as part of our *Sadhana*, that all arts, literature, sculpture, architecture, dance and music have flourished. The rise of the *Bhakti* movement and the *Bhāgavata sāmpradāya* popularised this path of

1. As with music so with dance; it is the Lord who is the favourite theme of all dance, and those that do such dance are dear to him. The reference 'Nṛityajana-priya' in the Darbar song 'Paripālaya mām' is noteworthy, particularly in view of the very few references to the dance-art in Tyagaraja's songs.

musical devotion all over the country. The books of this school say that the worship of the Lord with song and dance must be done by the devotees as a *Nitya-karma*.

विष्णोर्गानं च नृत्यं च नटनं च विशेषतः ।

..... कर्तव्यं नित्यकर्मवत् ॥

This belief is elaborately set forth, with illustrative stories, both in the *Linga Purāna* and in the *Adbhuta Rāmāyana*.¹ It came to be held that any other and lesser use made this art profane. Again and again, Tyagaraja laid emphasis on this teaching, because many among even the accomplished music masters delighted in the art either for displaying their powers and their mastery of it or for propitiating kings and rich men. God was the fittest object of music, and music bereft of devotion to the Lord was useless. In the well known *Dhanyāsi* song *Sangitajñānamu*, Tyagaraja says that music, without devotion, would lead one astray, that music is something high that great sages and saints have practised and that its real efficacy is known only to a person knowing the right and wrong and the worthlessness of wordly things, and one who has subdued his defects and the six inner enemies, passion, anger, avarice, delusion, elation, and intolerance.

Sangita jñānamu bhakti vinā
sanmārgamu galade ? manasā
Bhringi Natesa Samiraja Ghataja
Matanga Nārādādulupāsinchu
nyānyāyamulu delusunu jagamulu
māyāmayamani delusunu durguna
kāyajādi śhadripula jayinchu
kāryamu delusunu, Tyāgarājūniki.

In his own masterly manner, Tyagaraja summarily says in his song *Samayamu delisi*, in *Asāveri*: 'It is immaterial if a song which does not refer to Sri Rama is sung or not sung.'

1. See my article on 'Music in the *Adbhuta Rāmāyana*', *Journal of the Madras Music Academy*, Vol. XVI, pp. 65-73.

‘ Padamu Tyāgarāja-nutunipai gānidi, pādi
emi, pādakundina nemi.’

The only song worthy of the name is what is surely in praise of the Lord : ‘ Rāma nī pāte pāta ’ (Rāma Kodandarāma—Bhairavi).

In his Sri-raga *Kirtana*, *Nāma kusuma mulache*, he asks us to place the supreme Lord on the bejewelled pedestal of *Nāda* and *Svara* and worship His feet with the flowers of His names :

‘ Nādasvaramunu navaratnapu vedikapai.....
Paramātmuni Sri Rāmuni Pādamulanu...pūjinche.’

If one would spend his time adoring the Lord like this, with music and the singing of His holy name, then, Tyagaraja says, human life is the greatest of all lives—‘ Nara janname janmamu, O manasā ’; and there is none happier than one who, with flawless tuneful music, keeps ceaselessly singing the Lord’s Name—

Nityamaina susvarapu gānamuto
nirantaramu, Tyagarajanuta,
sukhi yevaro Rāmanāma-
sukhi yevaro (Kānada).

Mere knowledge of music without *Bhukti* does not lead one to the right path. ‘ Sangita jñānamu bhakti vinā sanmārgamu galade manasā,’ declares the well-known piece in Dhanyāsi. In stories of the Lord that the Bhāgavatas expound, there should be both *Raga* and *Anurāga*, music and devotion—Anurāga-rāga-rājita-kathāsārahita (*Jagadānandakāraka*, Nāta). On the other hand, in his true poetic way, Tyagaraja plays on the word *Raga* and juxtaposes two addresses of the Lord as *Raga-rasika* and *Raga-rahita* at the end of *Ninu vinā sukhamu gāna* (Todi), suggesting thereby that the musician’s *rāsikya* should not descend to levels to which it does among many of them. In his Vasantā song, *Etlā dorikitivo*, Tyagaraja says

that it is as a fruit of his sweet music that he has been able to realise God—'Susvarapu nāda phalamo'.

Those musicians who did not have a high conception of their own art, who degraded it and were bereft of devotion or knowledge, Tyagaraja condemned again and again. In his Sankarābharana *Kṛiti*, *Mariyādagādurā*, he says that Bhāgavatas who understand neither *Raga* nor *Tala*, who have no love or devotion, knowledge or yogic practice are only destined to be born again and again in this *Samsāra*. Look at his disgust with such low musicians who do not realise what a divine art they are handling; in the well-known Sankarābharana song, *Svara rāga sudhā rasa*, he says in the Anupallavi: These (meaning the vulgar musicians) are verily the crane and the toad sitting on the lotus called supreme bliss, 'Paramānanda-manu kamalamupai baka bhekamu' ¹. They are standing by or squatting on the wonderful lotus flower called the supreme bliss, not knowing that it is so; they are not the swans and the bees, the 'Nāda-sarasīruha-bhringās' as he says of Narada, that know how to enjoy the ambrosial *Rasa* of that lotus of bliss! Those Bhāgavatas who are also *Rasikas*, endowed with taste, become the object of the Lord's protective grace: Bhāgavātāgresara-rasika-avana (*Nāmoralanu-Ārabhi*).

Of all arts, music has the greatest power to take us away effectively, easily, immediately and fully from the mundane plane and keep our Spirit absorbed completely in the Spirit's own inner ineffable essence. Our ancients realised this truth almost at the very dawn of our history. They first extolled the Gods in poetic hymns called *Riks*, but soon found that the Gods were more easily gratified by the *singing* of those hymns. Hence they fitted their *Riks* to tune, i.e., they produced the *Sāma Veda*. Of the many *Vidyās* or esoteric means of realisation taught in the Upanishads, one is called the *Udgitha*

1. Cf. Somadeva, *Kaṭhasaritsagara*, IV, 4, 78.

Vidyā, the worship of the *Udgitha* or *Pranava*, *Omkāra*. Of it, the *Chandogya Upanishad* says :

ओमित्येतदक्षरमुद्रीयमुपासीत । एषां भूतानां पृथिवी रसः पृथिव्या आपो रसः, अपामोषधयो रसः, ओषधीनां पुरुषो रसः, पुरुषस्य वाग्रसः, वाचो ऋग् रसः, ऋचः साम रसः, साम्न उद्रीयो रसः । स एष रसानां रसतमः परार्थो अष्टमो य उद्रीयः ।

समस्तस्य साम्न उपासनं साधु । यत्खलु साधु तत् साम, यदसाधु तदसाम इति ।

‘ This *Om*, this Imperishable *Udgitha*, must be worshipped ’.

‘ Of all these of creation, earth is the essence ; of earth, the essence is water ; of water, the herbs are the essence ; man is the essence of herbs ; speech is the essence of man ; poetry is the essence of speech ; music is the essence of poetry ; the *Udgitha* or *Pranava* is the essence of music ’.

‘ Thus this *Udgitha* or *Omkāra* is the utmost, the most valuable, final essence of all essences ’ ¹.

‘ Therefore the worship of all *Sāman* or music is good. What is good or perfect is *Sāman* ; what is bad and ugly is indeed not *Sāman* ’.

Hence it is that Siva is said to have been propitiated by Rāvana with *Sāma-gāna*. Hence it is that in the *Gītā*, the Lord says that he is the *Sāman* amongst the Vedas—वेदानां सामवेदोऽस्मि ।

It is from this *Sāma Veda*, Bharata says in his *Nāṭya Śāstra*, Brahma extracted the art and science of music.

सामभ्यो गीतमेव च । सामवेदादिदं गीतं सच्चम्राह पितामहः ।

On a par with the *Sāma Veda* whose notations are unalterable, there were in ancient times, a body of songs on Siva called *Gāndharva*, as distinguished from the variable *Gīta* music ; these *Gāndharva* compositions, referred to also as

1. Cf. Carlyle : “ All deep things are song. It seems somehow the very central essence of us, Song ; as if all the rest of us were but wrappages and hulls ”.—*Heroes and Hero-Worship*, III.

Marga songs, were supposed to have been created by Brahmā himself ; their notations also were not variable and the singing of these songs, called *Aparānta*, *Ullopya*, *Madraka*, etc., conferred great spiritual blessings on the singer. Two Nāgas, Kambala and Asvatara, are said to have attained the state of being the ear-ornaments of Siva, by singing these songs. Sage Yājñavalkya, the great *Smṛiti* authority, says in his *Smṛiti* :

‘ Clearing your senses, memory, mind and intellect of all other objects, the Supreme Ātman, which is within oneself, shining like a lamp, should be contemplated upon.

‘ Intoning the *Sama-gāna* in the proper manner and without break, and practising it with concentration, one attains the Supreme Godhead ’.

‘ The constant singing of the songs *Aparāntaka*, *Ullopya*, *Madraka*, *Prakari*, *Auvenaka*, *Sarobindu*, *Uttara*, *Gitaka*, *Rik*, *Gāthā*, *Pānikā* etc., verily bestows salvation ’.

‘ He who knows the truth of *Vina* music, is an expert in *Srutis* and their varieties and understands *Tāla* also, reaches the path of salvation without exertion ’.

अनन्यविषयं कृत्वा मनोबुद्धिस्मृतीन्द्रियम् ।
 ध्येय आत्मा स्थितो योऽसौ हृदये दीपवत् प्रभुः ॥
 यथाविधानेन पठन् सामगायमविच्युतम् ।
 सावधानस्तभ्यदासात् परं ब्रह्माधिगच्छति ॥
 अपरान्तकमुल्लोप्यं मद्रकं प्रकरीं तथा ।
 औवेणकं सरोविन्दुमुत्तरं गीतकानि च ॥
 ऋग्गाथा पाणिका दक्षविहिता ब्रह्मगीतिका ।
 गेयमेतच्चद्वयासकरणान् मोक्षसंज्ञितम् ॥
 वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
 तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥

Yājñavalkya Smṛiti, N. S. Press Edn.

pp. 349-50, III-5.

When Tyagaraja says in his Chenchukāmbhoji song 'Vararāgalayajnulu.....svara-jātimūrccanā bhedamul svānta-mandu deliyakayundi,' he is only rendering in his own words the last verse of Yājñavalkya quoted above. When he addresses Narada in the opening of the *Charana* of the Kānada piece as 'Vinā-vādana-tattvajña' he is just embodying in his song, part of the very verse of Yājñavalkya quoted above.

It may be observed that in almost all the instances cited above, the reference to music comprehends both melody and rhythm, *rāga* and *tāla*, *svara* and *laya*. Yājñavalkya too adds 'तालश्च'. In the Chenchukāmbhoji piece of Tyagaraja, we find 'Vara-rāga-layajnulu' and in his Srirāga *Pancharatna*, 'Bhāva-rāga-layādi-saukhyamuče'. Of the great thrill and transport that the unerring rhythmic accompaniment in music can give, better expression cannot be found than in the Srīranjani piece quoted at the beginning of this Chapter: 'Sogasugā mridanga tālamu jatagūrchi ninu sokka jeya dhīru-devvado'. And on how a lapse in rhythm can ruin the music, hear Shakespeare bursting out:

"Ha, ha! Keep time. How sour sweet music is
When time is broke and no proportion kept!"

(*Richard II*, Act V Sc. V.)

We are now familiar with the image of Dakshināmūrti imparting knowledge, *Jñāna*, to sages, Sanaka and others, found invariably on the southern side of our temples. But if we see our earlier temples in the Pallava and the early Chola periods, we will find on the southern side not the *Yoga*-Dakshināmūrti showing the path of salvation through Knowledge, but the *Vīna*-Dakshināmūrti showing the easier way to salvation through *Vīna* and music which the *Yājñavalkya Smṛiti* speaks of in the lines referred to above¹, and which Tyagaraja, no doubt, has in mind when he says in his Sāramati piece, *Mokshamu galadā*, 'Vināvādanaloludau Siva-mano-

1. See my article on the 'Vinā' in the *Madras Music Academy Tyagaraja Centenary Conference Souvenir*, 1946, p. 57.

vidha merugaru mokshamu galadā '—' It is indeed hard for one to attain *Moksha* if one knows not the mind of Siva who always delights in playing on the *Vina* '.

Hence is Narada represented as going about eternally with his *Vina*, singing the glory of the Lord and proclaiming to the world that the Lord dwelleth not in Vaikuntha, nor in the sun, nor even in the hearts of yogins, but where His devotees sing.

नाहं वक्षामि वैकुण्ठे न योगिहृदये रवी ।

मङ्गला यत्नं गायन्ति तत्र तिष्ठामि नारद ॥

Narada is the first Bhāgavata-musician ; the Lord delights in the beautiful music that Narada is ceaselessly singing in praise of Him : 'Nārada-gāna-lola' (Athāna) and 'Nārada-sugāna-lola' (*Māpala velasi*—Asāveri) ; and no wonder Tyagaraja venerated him as his *Guru* in more than one song of his. He feels his relationship with Narada so close that he calls Narada his friend ; 'Tyagaraja-sakha' (*Nāradamuni vedalina*, Pantuvarāli—*Prahlāda-bhakti-vijaya*). The Bhairavi piece *Sri Nāradamuni* is wholly devoted to this Prince of teachers going about with the *Vina* : 'Rājillu vinagala gururāya' ; so also the Darbār piece *Nārada guru-sāmi* in which Narada is described as the master of the entire music-lore—'Sāreku sangita-yoga-naigama-pārangatudu'. In the well-known Vijayasrī piece, *Vara Narada*, Tyagaraja says in the charana that the Lord Himself proclaimed Narada as the greatest *Guru* and as identical with Himself. In the Kānada piece on Narada, Tyagaraja calls Narada the honey-bee on the lotus of *Nāda*, 'Sri Nārada nādasarasīruhabhringa', and one who knows the truth of the music of the *Veda*-born *Vina*—'Veda-janita-vara-vinā-vādanatattvajña' ¹. In *Sri Raghuvara aprameya* in Kāmbhoji, he describes Narada as 'Svara-layādi-mūrchchanollasita' ².

1. Tyagaraja has evidently in mind the playing of *vina* in Asvamedha and other vedic sacrifices and the vedic statement which says that the *vina* is verily a form of the Goddess of Beauty and Prosperity—'अथिवा वा एतदुत्तरं, यद्वीणा'

2. As it is in the text, this may also be taken as a description of Rama Himself, separating the last bit 'Narada-vinuta'.

The control of breath, mental absorption, and the maintenance of a blissful state have all made this art of music a veritable *Nāda Yoga*. Even the later evolved *Tantric*, *Saivite* and *Yogic* schools assign a definite place to *Nāda* and accept the efficacy of its worship in spiritual realisation. The *Vijnāna Bhairava Tantra* says that the mental absorption produced by music gradually leads to the realisation of oneness with the Divine Spirit.

गीतादि विषयास्वादसमसौख्यैकतात्मनः ।
 योगिनस्तन्मयत्वेन मनोऽद्विस्तदात्मता ॥
 तन्त्रादिवाद्यशब्देषु दीर्घेषु क्रमसंस्थिते ।
 अनन्यचेताः प्रत्यन्ते परव्योमवपुर्भवेत् ॥

The substance of all these teachings is found summarised in the beginning of all music treatises in Sanskrit. Our saint-composer was acquainted with these books and had, in practice, realised the truth and philosophy of *Nāda Yoga*. One music treatise, the *Svarārṇava*, written as a dialogue between Siva and Pārvati, which, tradition says, Narada himself gave to Tyagaraja, is taken as mentioned by Tyagaraja, at the end of his song *Svara-rāga-sudhā-rasa*, and as having been studied and understood by him. In his Dhanyāsi song, Sangīta-jñānamu, Tyagaraja mentions many of the musical authorities found in the books, Narada, Bhṛngi, Natarāja, Ānjaneya, Agastya¹ and Matanga; and a longer list of these he mentions in his *kritis* saluting the great masters in the musical field—*Vidulaku mrokkeḍa*, adding here names like Lakshmī, Pārvati, Sarasvatī, Brahma, Vishnu, Siva, Indra, Bharata, Kasyapa, Chandikesvara, Guha, Ganesa, Mārkaṇḍeya, Tumburu, Somesvara, Sārngadeva and Nandi, some of whom are authors of treatises and historical figures. According to time-honoured tradition, the first thing to do is to pay respect to one's elders and teachers and this Tyagaraja does in this song appropriately in the opening Rāga, *Māyāmālavagaula*.

1. In 'Dehi tava pada' in Sahana there is a reference to Agastya adoring Sita with music.

Previously, some songs of Tyagaraja which emphasised music as an aid to *Bhakti* were quoted. Now attention will be drawn to his songs which glorify music itself as the means to Mukti and as Mukti itself. Summing up, as it were, the *Phala-sruti* of music, he says in his Mukhāri song, *Sangita sāstra jñānamu* that the knowledge of musical lore, as handled well by Tyagaraja himself, would confer on one wealth, fame, good conduct, grace of the Lord, love for good men, devotion and love and above all the bliss of oneness with the Lord.

Sangita sāstra jñānamu sārūpya-
saukhyadame manasā—
prema bhakti sujanavātsalyamu,
Sṛīmad-Ramā-varakatākshamu,
nema nishta yaso dhanamosangune
nerpugalgu
Tyāgarāju nerchina.

The bliss of music, which is verily the nectar of immortality lengthens life ; in his Sṛīrāga *Pancharatna* piece, he says :
' Bhāva-rāga - layādi - saukhyamulache chirāyuvul kaligi.'

In his song *Svara-rāga-sudhā-rasa*, to which reference has been made more than once, Tyagaraja says first that *Bhakti*, combined with the ambrosial *Rasa* of *Svaras* and *Ragas*, is itself Heaven and salvation.

Svara-rāga-sudhā-rasa-yuta-bhakti
svargāpavargamurā manasā.

He then points out the origin of *Nāda* in the *Mulādhara* and observes that knowledge and realisation of this *Nāda* is itself bliss and salvation.

'Mūlādhāraja nādameruguta
mudamagu mokshamurā.'

In *Enduku peddalavale* (Sankarābharana), Tyāgaraja juxtaposes Veda and Sāstra, Advaita Jñāna and the secrets of the Nāda vidyā, implying thereby that a mastery of the secrets of music confer the same *summum bonum* as Vedāntic know-

ledge and spiritual realisation gained by metaphysical pursuits. Sage Yājñavalkya says that one who understands music well reaches easily the path of salvation, the contrast suggested being with one who takes time and trouble to reach the same goal by other processes. Tyagaraja makes this contrast plain, when he says next in the same song that while the Jñāni, as the Gītā says,

बहुनां जन्मनामन्ते ज्ञानवान् मां प्रपद्यते ।

attains liberation after numerous births, he who has by nature a devoted mind and has also knowledge of *Rāgas* is verily a liberated soul here itself i.e., a *Jivanmukta*.

‘ Bahu-janmamulaku paini jñāniyai
baraguta mokshamurā
sahaja bhaktito rāgajñānasahitudu
muktudurā manasā ’.

It is in this sense evidently that Beethoven also declared that music is a higher revelation than philosophy.

That music itself is *Jivanmukti* is the implication of his question in the Sāveri song ‘ What if he is a *Samsārīn*, he who can sing of the Lord with *Rāgas*, playing on the *Vīna* ? ’

Bhāgavatula gūdi bhogamulella Hari-
ke gāvimpuchu vināgānamulato
naigamacharuni Srirāgamuna bāduchu
Tyāgarāja-nutuni bāguga nammuvāru
—Samsārulaite nemayya ?

In his Devagāndhārī piece Sitāvara, Tyagaraja prays that he may be blessed with the knowledge of music so that he might attain to that state of *Jivan-mukti* which is the teaching of the *Gītā* and all the *Upanishads*.

God protects those devotees who combine divine love with music: *Rāgasvara-yuta premabhaktajana-rakshaka* (*Nā moralanu*, Ārabhi).

In his Sāramati song, *Mokshamu Galadā*, he affirms that music alone gains *Jivanmukti* for one, and then he expatiates

on the origin of *Nāda* from *Om*, by the interaction of *Prāna* and *Agni*, as expounded in the *Sāstra* ¹, and the manifestation of the seven *svaras* therefrom :

‘ Nī sad-bhakti-sangīta-jnāna-vihīnulu
mokshamu galadā
prānānala-samyogamu valla Pranava nādamu
sapta svaramulai baraga ’.

He then observes that one cannot attain salvation if he does not know the mind and intention of Siva who is always delighting in playing on the *vina*, which reference to the *Vina-Dakshinamurti* I have already explained. Tyagaraja follows up the idea in his Begada piece, *Nāadopāsanache*, where he says that Siva, Vishnu and Brahma attained to their high divine state by the constant worship of *Nāda*.

‘ Nāadopāsanache Sankara Nārāyana
vidhulu velasiri O manasā ’.

That the secret of the thing is the realisation of the truth that the seven *Svaras* and *Nāda* emanate ultimately from the *Omkāra*, the *Pranava*, the *Udgitha* of the *Upanishads*, is emphasised more than once by Tyagaraja. In his song in Hindola, *Sāmajavaragamana*, he describes Krishna as well versed in music-lore which is the nectar that came out of the *Sāma Veda* and as the light shining on the hill of *Nāda*, made up of the seven *Svaras* born of the *Pranava*, the matrix of the whole Veda.

Sāma nigamaja sudhāmaya gāna vichakshana—
Veda siro mātṛija sapta svara nadāchaladipa—

Tyagaraja's description of Krishna as *Nādāchaladipa*, ‘ the light on the hill of *Nāda* ’ may be compared to what Upanishad Brahman says of Krishna (not distinguished from Rāma) in a

1. See *Sangita Ratnakara* Ch. I, especially the verse :

नकारं प्राणनामानं दक्षरमनलं त्रिदुः ।

जातः प्राणान्निसंयोगात् तेन नादोऽभिधीयते ॥

Divyanāma sankirtana of his in Lalitā raga (*Ādi tāla*): 'Samvidrūpa-nāda-pradīpa', the light of the Nāda which is of the form of pure consciousness; and in another long *Divyanāma* in Kalyāṇi, Upanishad Brahman addresses the Lord again as 'Nāda-pradīpa'.

Tyagaraja says again in his song *Vara-rāga layajnalū* in Chenchukāmbhoji, that the *Nāda* which issues forth is really the divine *Pranava* :

'Dehodbhavambagu nādamul divyamau pranavākāramane.' 1

His song in Āndolika, (the *Raga*-name rocks us, as it were, on the billows of *Nāda*) *Rāga sudhā rasa*, says :

'The nectar of *Nāda-rasa* gives one the blessings of *Yoga*, *Yāga*, *Tyāga* and *Bhoga*. Drink that *Rāga-rasa*, O mind, and delight.'

Tyagaraja knows that those great souls who have knowledge of *Svara*, *Nāda*, and *Omkāra* are really *Jivanmuktas* :

Rāga sudhā rasa pānamu jesi
rājillave manasā
yāga yoga tyāga bhoga
phala mosange
Sadāsiva mayamagu nāda omkāra svaravidulu
jivanmuktulani Tyāgarāju deliyu

In the charana here, Tyagaraja says that *Nāda*, *Svara* and *Pranava* are of the very form of Sadāsiva. In his *Nāta*

1. There is no doubt in the reading 'Pranavākāra' meaning 'of the form of *Pranava*', for it echoes a passage in one of the works of Upanishad Brahman. It is one of the tenets of the school which Tyagaraja followed in respect of *Rama-nama-siddhanta*; Upanishad Brahman with whom Tyagaraja had connections, says in his *Divyanāma-sankirtana* that all the names that issue forth from the ocean of Rama-nama are of the form of Brahma and *Pranava*-ब्रह्मप्रणवाकाराणि. The manuscript of this musico-religious composition of Upanishad Brahman was secured by me from the Upanishad Brahma Math, Kānchipuram. For Tyagaraja, the *Nāda* that issued forth took a double form : on one side it was musical, on the another of the form of *Rama-nam*; the former solidified itself again as the enchanting personality called Ramachandra.

pancharatna, he describes the Lord as the parrot within the cage of *Pranava*, 'Omkāra-panjara-kīra'; in *Mundu venuka* (Darbār) and *O Rama* (Ārabhi), he addresses the Lord as abiding in *Omkāra*, 'Omkāra-sadana' and 'Omkāra-dhāma'. I have already referred to the saint conceiving Rama as the very embodiment of the ambrosial essence of *Nāda*—'Nāda-sudhārasambilanu narākritiyāye'. In some other songs, he addresses the Lord as the embodiment of *Nāda*: 'Nādātmaka' in *Nibhakti bhāgyu* (Jayamanohari) and 'Nāda-rūpa' in the Ritigaula piece *Ni daya galgute* and in the Kalyāni piece *Nammi Vacchina*; in *Nidaya che Rāma* in Yadukulakāmbhoji and in *Talachinantane* in Mukhāri, he speaks of God as the embodiment of the *Brahmānandarasa* of *Nāda*—'Nāda-brahma-ānanda-rasa-ākriti', and 'Nāda-brahmānanda-rūpa'. That all music is but an aspect of the Lord's form has been stated in the *Vishnupurāna*:

काव्यालापाश्च ये केचिद् गीतकान्यखिलानि च ।
शब्दमूर्तिधरस्यैते विष्णोरंशा महात्मनः ॥

Reference should be made here to Tyagaraja's song in Chittaranjani (sung in Kharaharapriyā), a Sanskrit composition, in which he pays obeisance to Siva, whose body is *Nāda*, who is the quintessence of *Sāma Veda*, the delightful and the best of the Vedas, and from whose five faces *Sadyojāta* etc., the *Svaras* emanated.

नादतनुमनिशं शंकरं नमामि मे मनसा शिरसा ।
मोदकरनिगमोत्तमसामवेदसारं वारं वारम् ।
सद्योजातादि-पञ्चवक्त्रज-सरिगमपधनि-वस्वतस्वर-
विद्यालोकं विदलितकार्लं विमलहृदय-त्यागराजपालम् ॥

It may be noted that in this purely Sanskrit piece, Tyagaraja has incorporated part of the *Mangalashloka* of the *Sāngita-ratnākara* of Śārṅgadeva (I. i) बन्दे नादतनुं.....शंकरम् ।

We cannot better close this chapter than with two of the composer's songs in which this high conception of music as the

supreme Yoga, in which even the Gods revelled, finds best expression. The song in Kalyānavasanta, *Nāda loludai*, calls us forth to attain *Brahmānanda* through *Nāda Upāsana*, which is the path followed by the Trimūrtis, the gods and sages :

Nāda loludai Brahmānanda
 mandave manasā
 svādu phalaprada sapta svara
 rāga nichaya sahita-
 Hariharātmabhū surapati
 Sarajanma Ganesādi
 Vara maunulupāsinchare
 dhara Tyāgarāju deliyu

In his Garudadhvani *kirtana*, as if with a clarion call, Tyagaraja proclaims :

‘Rama ! One that does not float on the ocean of music, adored by the Gods and *Vedas*, which is *Brahmānanda* itself, is verily a burden to the earth.’

‘Srināyakākhila-naigamārchita-
 sangīta jñānamanu-Brahmānanda-
 sāgara mīdani dehamu bhūmi bhāramu’.

CHAPTER III

SĀDHANA

“ *Santamu leka saukhyamu ledu* ”

NEITHER *Jñāna* nor *Bhakti* is a matter of glib talk or vain claim, but one of sustained practice. One's life has to be entirely geared up to a new scheme of values and reorganised in a manner different from the daily humdrum or dissipation. For a spiritual aspirant or devotee who wants to realise his goal, a new syllabus of conduct is needed and a constant endeavour to acquire these new accessories and an eternal vigil to keep oneself upon the path can alone, in good time, bring him near his objective. As part of the Krishna Jayanti festival we see in some temples a feature called ‘ *Uriyadi* ’ (உரியடி). A man has to get up a slippery pole smeared with oil, and, all the time, half a dozen men throwing jets of water at him ; against these odds, he has to reach the top and knock off the prize tied up there. One's striving on the path of devotion and knowledge is like this ; before one step is gained, one slips down ten steps. Just as in the story of our remembering the prohibited monkey when we are to take the medicine, we will find our adversaries coming up exactly when we vow to avoid them. We may vow to fast on *Ekadasi* ; that morning, somehow our hunger will howl like a wolf. Not to mention the numerous external temptations and misguides, the mind steeped in age-long *Avidyā* suddenly lets us down, the senses take by ambush even the most vigilant and stab him on the back. Prahlāda says, in the *Bhāgavata*, that like half-a-dozen wives of a man, the senses, each hankering after its own, tear a man to pieces.

जिह्वैकतोऽव्युत विकर्षति माऽवितृप्ता

क्षिप्तोऽन्यतस्त्वगुदरं श्रवणं कुतश्चित् ।

घ्राणोऽन्यतश्चपलहृक् क्वच कर्मशक्तिः

बह्वयः सपत्न्य इव गेहपतिं लुनन्ति ॥ VII. 9. 40.

Hence it is that our scriptures and teachers have insisted upon an elaborate processing of our whole being through *Sādhana*s of various kinds. The acquisition of the *Sādhana-Sampat* is the first requisite.

In his *Bhāṣya* on the *Brahma Sūtras*, Sri Sankara, interpreting the first *Sūtra* ‘*Athato Brahmajijnāsā*’ (अथातो ब्रह्म-जिज्ञासा) says that the significance of the word *Atha* (अथ) —‘then’ —here is that one should embark on an enquiry into *Brahman* after the acquisition of the required *Sādhana sampat*.

तस्मादथशब्देन यथोक्तसाधनसंपत्त्यानन्तर्यमुपदिश्यते ।

And he further says that this *Sādhana sampat* consists of :

- (1) *Nitya-anitya-vastu-viveka*, discrimination of the mundane and spiritual values, the perishable and the everlasting.
- (2) *Iha-amutra-phala-bhoga-viraga*, or simply, *Vai-rāgya* - non-attachment and the non-desiring of enjoyment of any fruit here or in the hereafter.
- (3) *Sama-dama-ādi*, mental tranquility, control of senses ; *Uparati* or refraining from further acts ; *Titiksha*, bearing or being unaffected by the dual condition of pleasure and pain, heat and cold, gain and loss and so on ; *Samādhāna* or concentrated attention ; and *Sraddhā* or faith.
- (4) The fourth *Sādhana* is *Mumukshutva* or the yearning for release from bondage in *Samsāra*.

उच्यते नित्यानित्यवस्तुविवेकः, इहामुत्रफलभोगविरागः, शमदमादिसाधनसंपत्, मुमुक्षुत्वं चेति ।¹

While such are the *Sādhana*s mentioned by a *Jñānin*, Narada speaks of the following in his *Bhakti Sūtras* :—

तस्याः साधनानि गायन्त्याचार्याः । तत्तु विषयत्यागात्, सङ्गत्यागाच्च । अव्यावृत्त-भजनान् । लोकेऽपि भगवद्गुणश्रवणकीर्तनात्, मुख्यतस्तु महत्कुपयैव

1. See also *Vivekachudamani* of Sankara, *Slokas* 17-31.

भगवत्कृपालेखाद्वा । महत्सङ्गस्तु दुर्लभोऽगम्योऽमोघश्च । लभ्यतेऽपि तत्कृपयेव ।
तस्मिंस्तज्जने मेदाभावात् । तदेव साध्यतां तदेव साध्यताम् । दुःसङ्गस्सर्वथैव
त्याज्यः ।

“Of that *Bhakti*, the Āchāryas give the *Sādhana*s as the avoidance of sense-pleasures and attachments ; ceaseless worship of the Lord ; listening to and singing the Lord’s glory ; the grace of the self-realised souls and of God ; the company of great souls is very important ; it is difficult to get but once attained it never fails ; for, the good and godly are not different from God himself ; therefore, one should strive and strive for *satsanga* or the company of the good, and avoid completely the company of the bad.”

Acts of worship, singing of the Lord’s glory and listening to it are both means of stabilising one’s devotion and forms of that devotion itself. According to the dictum ‘यान्येव साधनानि तान्येव लक्षणानि’ what are means from one point of view and in one stage are the spontaneous emanation of the end itself, from another standpoint and in another stage. In fact, the whole thing is a continuous process, the means rising upon the substratum of the end, like waves on the ocean and then becoming part of it.

Therefore, we shall deal with these acts of worship etc., on a later occasion when we study the phases and forms of devotion. Of singing of the Lord’s glory, we have already spoken to some extent when we considered music as *Sādhana* and we shall come to it again later. We shall see now what Tyagaraja has to say on the other *Sādhana*s quoted above from Sankara and Narada.

The *Sahana* song *Ūrake* is a compendious utterance of all the requisites (*sādhana*s) of true *bhakti* :

Can Rama-bhakti be had easily by those who
always cherish in their minds worldly life as

the ideal to be coveted ? It must be difficult of attainment except for those blessed souls who regard family, relations and material wealth as evanescent ; those who have the darsana of pious men, serve them constantly, listening to their instructions, meditate in their mind on Hari, realising that everything is full of Hari and thus attain salvation, and those fortunate people who, discarding worship characterised by *rājasa-guna*, always chant the Mantra of mantras (*viz.* Rama's Name) shining ever on the tongue of Tyagaraja.

Nitya-anitya-vastu-viveka, the discrimination of the mundane and spiritual values, the discarding of the former and the prizing of the latter, and *Vairāgya* or having no desire for enjoyment here or in the heavens, go together. We find Tyagaraja affirming the dew-like evanescence of worldly pleasures in *Nādupai* which is believed to be one of the clearly autobiographical pieces ; we find him condemning sense-pleasures, wealth, *Kāma* and *Artha* and the valuing of mundane things in many a song of his. Both in teaching and practice, he shunned the rich and their flattery and the wealth that they would give. He asks :

‘Nidhi chāla sukhamā, Rāmuni sannidhi seva sukhamā, nijamuga balku manasā ’.

“ Tell me in truth, O mind, is treasure highly gratifying or the enjoyment of the presence of the Lord ? ”

By playing on the words *Nidhi* and *San-nidhi*, as the true poet that he is, he underlines that God's presence is the better, the greater *Nidhi* or treasure. Further,

‘ If you want to glut yourself, take to the more delectable dishes of the nectar of Rama's thought and devotion ; why these curds, butter and milk ? ’

‘ Dadhi-navanīta-kshīramulu ruchīyo Dāsarathi-dhyāna-bhajana-sudhārasamu ruchīyo ’.

‘ Mamata-bandhana - yuta - narastuti sukhamā, Sumati-Tyāgarāja-nutuni kīrtana sukhamā.’

‘ Sing of the Lord whom the wise Tyagaraja has praised. Do not indulge in flattery of mere men stuck up in their own petty egoism ’.

He refers again to the fatigue of waiting upon princes, in the Ritigaula song *Nidaya galgute*.

To Tyagaraja, Sri Ramachandra was not only the great God, but, to the artist in him, God Himself was also the great savant and patron of Letters, who alone could fully enjoy the beauty and worth of his creations. Rama is the *Rasika* (*Deva Rama*-Saurāshtra), the *Rasika par excellence*, the *Rasika Siromani*. To whom else could he then, as an author, dedicate his works? Let me quote the text of a song in the rare Ranjani Raga which has recently attained some popularity :

‘ O ! *Dharmātman* ! When I firmly believe that you are my wealth, you constitute my material needs, you are my God, how can I bring myself to flatter low fellows wallowing in the mire of life or dedicate my work to depraved men of the court ’ ?

Durmārgacharādhamulanu
dora nīvana jālarā
Dharmātmaka dhana-dhānya-
Daivamu nīvai yundaga
paluku botini sabhalona
patita-mānavula kosagu
khalula nechchata bogadani Srikara
Tyāgarāja-vinuta

The contrast in *Dharmātmaka* and *patitamānavalu* is to be noted ; God, the patron par excellence is the embodiment of virtue, whereas worldly patrons are the embodiment of vices ; and the address *Srikara* at the end is also to be noted for the real lasting *Sri* or any reward worth aspiring for by dedicating

noe's artistic creations is to be sought from Him, the source of all worldly and non-worldly treasures, not from petty chiefs and local zamindars who could give a few chips. The Raga-name again is significant : *Ranjana* or pleasing is the end of an art ; while other singers would yearn after the ' *ranjana* ' of rich men of the world, our Saint singers considered God alone as the proper patron for ' *ranjana* '.

In his Yamunā-kalyāni song, *Nārāyana Hari*, Tyagaraja says :

'Lord ! I do not rely on the transient wealth of the world. I shall not beg of rich men, flattering them with compositions in their praise. I shall not frequent places infested by greedy men possessed by the devil of desire and attachment ?'

Long before Tyagaraja, King Somesvara, one of the music authorities saluted by Tyagaraja (*Vidulaku - Māyāmālava - gaula*) said in the music section of his work *Mānasollāsa* (A. D. 1131), when dealing with music compositions, that he who, out of avarice, sings of worthless men of the world becomes the object of censure by the good souls ; on the other hand, he who sings of the Lord in devotion attains salvation :

यस्तु गायति लोभेन प्राकृतान् गुणवर्जितान् ।

स निन्द्यः स्यात् सतां मध्ये स हास्यायतनं महत् ॥

देवान् गायति यो भक्त्या तस्य मुक्तिर्भवेद् ध्रुवम् ।¹

which shows that not only is this tradition of shunning *narastuti* long established but has been recognised even in theoretical texts on the art.

Having denounced *Nara-stuti* and *Artha* in the above songs Tyagaraja condemns *Kāma* in another set of songs. In his piece in Bindumālīnī ' *Entamuddo* ', he contrasts the superb beauty and charm of the Lord and the charms of women, and wonders why even great men allow themselves to be engaged in the thought of the latter. In *Menu jūchi mosa*, whose

1. I am quoting from the ms. of the unpublished portion of this work.

Raga, Sarasāṅgī, was probably chosen by Tyagaraja ironically, he debunks the so-called features of attraction in a woman.

‘O mind! Do not get deluded by the illusory personal appearance of women. If you only see their inside, you will realise that it is only a cloak over filth.’

In the Nātakuranji song, whose key quietens us down to a calm, Tyagaraja asks: “How could Rama’s grace come O Mind, if you give yourself up to the senses, to *Natas* and *Vitas*?”.

‘Manasu vishaya-nata-vitulaku
osangite mā Rāmuni kripa
galguno manasā.’

In a Todi Divyanāma *Re Mānasa chinthaya*, Tyagaraja says that the Lord is a delighter of the hearts of only those, who have eschewed lust: ‘Gata - kāma-jana - hridayārnavakalādhārūni’, and in the auspicious Surati piece *Patiki hārati* he describes the Lord as the destroyer of foes like kāma, ‘Kāmādiripuvidārīki’; even so, the Lord is inaccessible to those whose hearts are obsessed with pride—‘Garva-mānasa-dūra’ in the *Utsava*-piece in Sankarābharana¹ ‘*Sitākalyāna*’.

We may cite the following pieces to illustrate *Iha-amutra-phala-bhoga-viraga*, i. e., absence of desire to enjoy any pleasures here or in the heaven: In *Vārijanayana* in Kedāra-gaula, he says:

‘O Lotus-eyed Lord!.....I shall not accept wealth, progeny etc., which will only make me forget you even as Sugrīva did. I shall not accept chariots and horses and defeat kings even as Arjuna did. All the nine treasures that I desire are your japa. I will not get enmeshed in vain material desires.’

1. As ‘Gaurikalyānam’ is sung in this song the Raga chosen is Sankarābharana.

Varālandu kommani in Gurjari expresses this aversion for all boons and gifts other than Bhakti and Moksha :

‘ Is it fair for you to trick me by giving me boons when what I want is your Bhakti ? Prahlāda stands as a witness for those who do not hanker after small things and on whom the true greatness of devotion was conferred. Even for one like Dhruva who would want temporal gains, you would give the highest and permanent position. Therefore, offer me no boons, offer me your grace.’

‘ Varālandu kommani nāyandu
vanchana seya nyāyamā.’

All our poets, teachers and philosophers have observed that it is the most difficult thing to secure human birth, *Manushya Janma*, and having attained it, one must make good by striving for the *summum bonum* and not dissipate oneself and let go the grand opportunity given. This hard-earned human life is short and the careful man will be up and making hay while yet the sun shines. Says Tyagaraja :

“ Understanding the opportunity afforded, one must acquire merit ; otherwise the fool might as well not exist ”. — —

Samayamu delisi punyamularjinchani kumati
yundiyemi poyi yemi (Asāveri).

In his *Proddu Poyenu* in Todi, Tyagaraja says :

‘ Time is fleeting, O Mind ! Set about in earnest to worship Rama. Of the life-time, a portion is spent in sleep and another in enjoyment of sense pleasures. Rising early, one spends his time in flattering men at the prompting of his three-fold worry (*tāpatraya*) and goes about like a bull, eating at any place, anything that he can get and wastes himself out in ignorance. Immersed in the

seemingly attractive samsāra, he spends some time ; then, he spends another portion of time in gossip with other worldly-minded men. For a time, he transports himself in the joys of family and wealth and gets infatuated. Disappointments however come and then he droops down. Suddenly the sight of the successful neighbour oppresses him with jealousy. By this time, old age claims him and renders him decrepit; he attempts now to perform some meritorious rite or ritual and even while doing it, mistakes, greed and miserliness make him a prey to *Rajoguna* and without getting any peace thereby, he gets a fresh term of restlessness.'

Cf. Sri Sankara in his *Vivekachūdamani* :

जन्तूनां नरजन्मदुर्लभमतः पुंस्त्वं ततो विप्रता etc.

Also the well known verse in Bhartrihari's *Vairāgya-sataka*—

आयुर्वर्षशतं नृणां परिमितं रात्रौ तदर्धं गतं
तस्यार्धस्य परस्य चार्धमपरं बालत्व-वृद्धत्वयोः ।
शेषं व्याधिवियोगदुःखसहितं सेवादिभिर्नीयते etc.

The Lord has given us excellent limbs and faculties and in what greater work can we employ them well than in the service of the Lord Himself ? Kulasekhara gives each limb of his the following duties :

जिह्वे कीर्तय केशवं मुररिपुं चेतो भज श्रीधरं
पाणिद्वन्द्वं समर्चयत्युतकथां श्रोत्रद्वयं त्वं शृणु ।
विष्णुं लोक्य लोचनद्वयं हरेर्गच्छाद्भिन्नयुग्मालयं
जिघ्र प्राण मुकुन्दपादतुलसीं मूर्धन्यमाधोक्षजम् ॥ *Mukundamālā*.

“ O Tongue ! praise the Lord. O Mind ! adore him. Ears ! hear the glory of Achyuta. Eyes ! see Lord Vishnu, Feet ! walk to his temple.

Nose ! inhale the Tulasi of Mukunda's feet.
O head ! bow to the Lord."

The *Bhāgavata* also calls upon the devotee to dedicate every limb and faculty to the service of God. Ambarīsha, the *Bhāgavata* says, did so :

स वै मनः कृष्णपादारविन्दयोः
 वचांसि वैकुण्ठगुणानुवर्णने ।
 करौ हरेर्मन्दिरमार्जनादिषु
 धृतिं चकाराच्युतसत्कथोदये ॥
 मुकुन्दलिंगालयदर्शने दृशौ
 तद्भृत्यगात्रस्पर्शेऽङ्गसंगम् ।
 घ्राणं च तत्पादसरोजसौरभे
 श्रीमतुलस्या रसनां तदपि ते ॥
 पादौ हरेः क्षेत्रपदानुसर्पणे
 शिरो हृषीकेशपदाभिबन्दने ।
 कामं च दास्ये नतु कामकाम्यया
 यथोत्तमश्लोकगुणाश्रया रतिः ॥
 एवं सदा कर्मकलापमात्मनः
 परेऽधियज्ञे भगवत्यधोक्षजे ।
 सर्वात्मभावं विदधन्महीमिमां
 तन्निष्ठविप्राभिहितः श शस ह ॥ IX. 4. 18-21.

Tyagaraja takes up this idea and pities those misguided men who put their limbs, bodies and faculties to other and despicable uses. 'Is it for these activities that the body has been nurtured' he asks in a Mukhāri song.

'Without using the body for Your service and for getting nearer to You, people wander here and there, slaves to desires. Without constantly attempting to earn the grace of Your look, people

cast wistful eyes upon women. Without always engaging themselves in singing Your name, people waste their time in gossip. Without using their hands for worshipping You, they stretch them for receiving gifts. Without using their legs to make *pradakshina* of the temple, people run about, for receiving *dakshina*. They do not acknowledge that they are Your own. Yama, therefore, jubilantly claims them as his own. Is it for this that the body has been nurtured ?

Indukā ī tanuvunu benchina
 nī sevakuleka nīdu chentakurāka
 āsa dāsudai atulitu dirigu
 niratamu nī drishti neyārjinchaka
 orula bhāmalanu orajūpulu jūchu
 sāreku nāmasmarana jeyaka
 yūri mātalella yūraka vadaru
 karamulato pūja gāvimpakadāchi
 dharalona leni durdānamulaku chāchu
 vāramu nī kshetra varamula chuttaka
 bhūriki mundugā pāripāri tirugu
 nīvādani peru nindu vahinchaga
 nāvādani Yamuḍu navvuchu bādhinchu
 rāvayya Sri Tyāgarāja vinuta ninnu
 bhāvinchaka proddu bāragottukone

In his better known Nilāmbari song *Ennaga manasu-kurani*, Tyagaraja asks :

“ What is the use of the eyes and their brightness if they do not feast upon the beauty of the Lord ? What is the use of having a body which is not for embracing with love the blue-hued Lord ? Of what use are the hands which do not worship the Lord with flowers ? Why have a tongue which does not sing of Rama ? ”

As to the acquisition of the *sādhana*s of mental tranquility, self-control, *sama*, *dama* etc., in his well-known *Nidhi chāla sukhama*, quoted already, Tyagaraja asks in the first charana :

“ Is it happier to bathe in the Ganges of *sama* and *dama*, or in the miry, stagnated well-water of evil sense pleasures ?”

Dama-samamanu Gangā-snānamu sukhama
kardama-durvishaya-kūpasnānamu sukhama.

In *Samayamu delisi* (Asāveri), he insists of *sama* being present with *Bhakti* : Samatatodi dharmamu jayamegāni.

That all this incessant avarice, exertion and accumulation is of no point, is the burden of his Desiya Todi song, *Rukalu padivelu*.

‘ Though you may have tens of thousands of rupees, what you actually need is a handful of rice. Though you may have an immense quantity of clothing, you need only one for wearing. Though you may possess extensive territory, you require only three cubits of space to lay your body to rest. Though you may have hundreds of varieties of cakes, you can take only as much as your mouth can hold. Though the river may be full of water, you can draw from it only as much as your vessel can hold.’

The great need for *sama* or mental tranquility is rightly emphasised by Tyagaraja in a whole song, where he drives home the teaching that if the mind has not ceased to be feverish, no learning and no austerity is of any use. Who does not know Tyagaraja’s song in *Sāma* ?

“ Without *santi* or tranquility, there is no happiness, be he one who has controlled his senses, be he a *Vedāntin*, be he possessed of family and wealth, be he one who has done *japa* and *tapas*,

be he a scholar in *Vedas* and *Sastras*, be he a performer of *Yagas* and other meritorious *karmas* and be he one who has established himself as a renowned *Bhāgavatar*.”

Sāntamuleka soukhyamuledu sārasadalanayana
dāntunikaina vedāntunikaina
dārasutulu dhanadhānyamulundina
sāreku japatapa sampada galgina
āgama sāstramulanniyu jadivina
bāguga sakala hridbhāvamū delisina
yāgādikarmamulanniyu jesina
bhāgavatulanuchu bāguga beraina

The active cultivation of these when aided by Lord's grace endows us with the spiritual requisites: In his *Ārabhi Pancharatna*, the Saint says that happiness born of quietude, self-restraint, contentment etc., is a blessing bestowed by the Lord Himself: ‘Dama-samādi-sukhadāyakudu’.

‘Āchāryavān veda’ (आचार्यवान् वेद), says the Veda. In all schools of our philosophy and religion, one is to imbibe the teaching from a Guru. The living contact of a teacher is a basic feature, not only of our spiritual knowledge, but also of all our literary and artistic knowledge. I mentioned in the previous chapter how Narada, the first and foremost *Bhāgavata*-musician, was considered by Tyagaraja as his greatest teacher on whom he composed about four pieces. The absolute need of a Guru for any *Sādha* is the subject of a Gaurimanohari piece:

‘Guruleka yetuvanti guniki deliyagabodu
karukaina hridroga gahanamuna gottanu Sadguru
leka yetuvanti’.

“Without a Guru, whatever might be one's merits and qualities, it will not be possible to cut the deep forest of this mental disease or to acquire knowledge or wisdom.....A Guru alone will

...be able to protect one by administering, with love, the medicine of spiritual initiation and enlightenment, and to keep the mind free from attachment ”.

In his Dhanyāsi song *Nichittamu nirmalamu*, Tyagaraja conceives God Himself as the Guru, who like the soap-nut clarified his mind, like the bee stung him and converted the pupil into Himself, like the Sun destroyed the darkness and like the philosopher's stone transformed the base metal of his nature into gold.

Among the *Sādhana*s mentioned by Narada in his *Bhakti Sūtras*, which I quoted at the beginning, the seeking of the company of the great souls, *Sat-sanga*, was spoken of as highly efficacious. Narada considers it as the chief *Sādhana* and deems the good souls as God Himself. The *Bhāgavata* stresses the need for *Sat-sanga* again and again. Sage Kapila says in his teachings to his mother Devahūti (III. 25-24-5):

त एते साधवः साध्वि सर्वसङ्गविवाजिताः ।

सङ्गस्तेष्वथ ते प्रार्थ्यः संगदोषहरा हि ते ॥

सतां प्रसङ्गान्मम वीर्यसंविदः

भवन्ति हृत्कर्णरसायनाः कथाः ।

तज्जोषणादावपवर्गवर्त्सेनि

श्रद्धारतिर्भक्तिरनुकमिष्यति ॥

Again Rishabha, in his teachings, observes that the resorting to great ones is verily the door to liberation. It is a matter of common knowledge that great conversions of worst men have taken place at such holy contacts.

महत्सेवां द्वारमाहुर्विशुक्लेः

तमोद्वारं योषितां सङ्गिसङ्गम् ।

महान्तस्ते समक्षिताः प्रशान्ताः

विमन्यवस्सुहृदस्साधवो ये ॥ V. 5. 2.

In the Lord's own *Upadesa* to Uddhava in the XI book, we read :

ततो दुःसङ्गमुत्सृज्य सत्सु सजेत बुद्धिमान् ।
 सन्त एतस्य छिन्दन्ति मनोव्यासङ्गमुक्तिभिः ॥
 सन्तोऽनपेक्षा मच्चित्ताः प्रशान्ताः समदर्शिनः ।
 निर्ममा निरहङ्कारा निर्द्वन्द्वा निष्परिमहाः ॥
 तेषु नित्यं महाभाग महाभागेषु मत्कथाः ।
 संभवन्ति हिता नृणां जुषतां प्रपुनन्त्यघम् ॥ XI. 26. 8

Neither *Yoga* nor *Sāmkhya*, neither *Dharma* nor recital of sacred scriptures, neither *Tyāga* nor any other benefactions and gifts, neither austerities nor sacrifices, neither holy places nor practice of yogic injunctions, bring God to one as the contact of the great men does, the contact which destroys all other evil associations. The Lord says :

न रोधयति मां योगो न सांख्यं धर्म एव च ।
 न स्वाध्यायस्तपस्त्यागो नेष्टापूर्त न दक्षिणा ॥
 व्रतानि यज्ञच्छन्दांसि तीर्थानि नियमा यमाः ।
 यथावकन्धे सत्सङ्गः सर्वसङ्गापहो हि माम् ॥ XI. 12. 1-2.

One of his five epic songs, in the most auspicious Raga, Sri Tyagaraja wholly devotes, most significantly, to the great souls, the *Mahanubhavas* :

‘Salutations to all noble souls !
 ‘Salutations to all those noble souls who see the beautiful face of the Lord in their own hearts and enjoy infinite bliss !
 ‘Salutations to all those noble souls who have realised the Lord of incomparable beauty, the delighter in the singing of *Sāman* ! All those noble souls who roved the deep forest of their hearts and found the Lord's image !

‘ All those noble souls who have offered the lotuses of their hearts at the feet of the Lord ; who have necklaces shining with the gem of the Lord’s qualities, who with knowledge, friendship and grace, bless the world with their ambrosial looks ; who in proper form and with the knowledge of *svara*, *laya* and *rāga*, sing sublime songs on the supreme Lord who is the redeemer of the fallen ; who have the direct vision of the majestic gait of the Lord and get enthralled and immersed in the ocean of bliss !

‘ All those great ones, the noble Bhāgavatas, sages, and gods, the Moon, the Sun, Sanaka, Sanandana, the Dikpālas, the Devas, the Kimpurushas, Prahlāda, Nārada, Tumburu, Ānjaneya, Siva, Suka, Brahma and the Brahmans, the holy ones, the great and imperishable souls that are in eternal enjoyment of *Brahmananda* !

‘ All those who have known Your mind and have discarded the false faiths, and who enjoy the bliss of singing the praise of Your *gunas*, Your form, the greatness of Your Name, Your prowess, Your tranquil mind and Your truthful word !

‘ All those who have known the secrets of the Bhāgavata, the Rāmāyana, the Gītā, the Vedas, Sāstras, Purānas, and the six sects of Siva and other deities, who have understood the mind of all the thirty-three crores of gods, all those who attain to a long life with the joy of *Bhāva*, *Rāga* and *Laya* and attain endless bliss !

‘ Salutations to all those great souls, the friends of Tyagaraja !

‘ Salutations to all those who with hearts flooded with love call forth His Name and are the true

servants of the Lord praised by Tyagaraja, salutations to all those great souls !'

The books are mere faggots, it is the Guru and the Sādhus whose contact gives the igniting spark. Says Tyagaraja, in his song *Buddhi radu* in Sankarābharana :

'Wisdom won't come, even though one has mastered all the great branches of learning, if one does not imbibe them through the words of the great ones.

'Though one does a good deal of charity with grains and money, if one has not drunk deep of the nectar of the words of the great ones, the single-minded devotees of the Lord, wisdom won't dawn.

'One may read the Bhāgavata, Rāmāyana and other sacred books, but until one associates with those who have a true knowledge of the significance of God's *Avatāra* among men, one will have no wisdom.

'Though one might practice Yoga and attain Siddhis, wisdom will not be his, if one has not gained the friendship of Rama's devotees.'

Buddhirādu buddhirādu
 peddala suddhulu vinaka
 buddhirādu buddhirādu
 bhūri vidyala nerchina
 dhānya dhanamula cheta
 dharmamentayu jesina
 nānyachitta bhaktula
 vāgamritapānamu seyaka (Buddhi)
 mānaka Bhāgavata Rāmāyanamula jadivina
 mānushāvatāra charita marmajnula jatagūḍaka
 yogamulabhyasinchina (Buddhi)
 bhogamulento galigina
 Tyagarāja nutudau Rāmadāsula chelimi seyaka.

We find here an excellent summary of what the *Bhāgavata* has said on the value of and the need for *Sat-sanga*.

In a *Punnāgavarāli* song, Tyagaraja exclaims at the gain of *Sat-sanga*, as a great good fortune :

‘ Inta bhāgyamani nirnayimpa
Brahmendrādula taramā ?
Chintaniya Sṛī Rāghava ninu madi
chintinchu sujanula pūjinchinavāri.’

‘ Is it possible to measure the good fortune of those who get and worship the great ones who meditate on the Lord ? Dullards and people of unsteady minds, heinous sinners and those who have no hope of salvation, if only they join the company of those that worship you, the Matchless One, they will become equally blessed.

‘ Those who grovel in *Māya Samsāra* and are immersed in lust and similar vices, if only they seek the darsana of those *Bhaktas* who have real faith in the Lord and are always floating in the flood of Lord’s contemplation, they will be equally blessed.

‘ Those that follow the drab routine of life without knowledge of the Truth, those that do not tread the path of *Dharma*, if only they think of the rare fortune of the pure-minded, who meditate upon the bliss of enjoying the Lord’s *gunas*, they will be equally blessed.’

While it is imperative on the part of the aspirant to resort to a *Guru*, the obligation on the part of the great souls has not been left unemphasised. It is generally believed that the ideal of seeking life and trouble, again and again, to be of service and help to erring humanity is Buddhistic. It is really not so. The ideal of saints going about to bless the deserving aspirants,

of *Jivanmuktas* still continuing here for *loka-sangraha*, is found in Hindu scriptures. The entire idea of *Guru* and *Sat-sanga*, which has assumed this necessary emphasis in our scheme of spiritual endeavour, is a complete refutation of the criticism. Let me quote one of the fine verses in the hymn of Prahlāda to God Krishna in the *Bhāgavata*. Prahlāda criticises the mute penance-doers, retired in forests, endeavouring for their own single salvation, oblivious of the sufferings of the erring masses, and he says that he does not desire his own absolution until these pitiable people have all been taken along.

प्रायेण देव मुनयः स्वविमुक्तिकामाः

मौनं चरन्ति विपिने न परार्थनिष्ठाः ।

नैतान् विहाय कृपणान् विमुमुक्ष एकः

नान्यं त्वदस्य शरणं भ्रमतोऽनुपश्ये ॥

It is in such a mood that Tyagaraja exclaims : ‘ Are there no great men here to protect these pitiable people ? ’

‘ Evarina lera peddalu

ilalona dīnula brova ’

Here again, we may note a sense of irony in the name of the Raga, which is Siddha-sena. ‘ There are armies of realised souls - Siddha-sena ; would not one of these come and uplift these fallen souls ? ’—is perhaps the suggestion.

I have touched here upon only such songs of Tyagaraja as have a greater or fuller reference to the subject of *Sādhana*. There is however hardly any song of his which does not point out to us the discrimination between the mundane and spiritual values, does not call upon us to develop *Vairāgya* towards material acquisitions and sensual gratifications and does not show the need to develop contentment, mental poise and love for the godly souls who alone can bring to us the Kingdom of God.

CHAPTER IV

REFORMIST ZEAL

“ *Adi Kādu Bhajana* ”

IN all walks of life, in the pursuit of any laudable activity, when a large number of persons take to it and with passage of time the prestige of association with that activity grows and could be taken advantage of, the ideals are not always well kept up and corruptions set in. Owing to ignorance, idleness, vanity, avarice and other extraneous motives, there arise among the adherents misguided innocents, formal token-followers, imposters and several categories of exploiters. It therefore becomes necessary for those that realise the ideals in truth to endeavour to emphasise the fundamentals, criticise the non-essential aberrations and condemn all abuse and exploitation. In this country, where religious and spiritual pursuits are with the people so much, there is no end to these kinds of defects developing on a large scale ; and time and again, our writers and saints have tried to purge the movements of all accumulations thrown up by the deficiency of men's ability and character,—*Purusha-dosha*. The true *Bhakta* and *Jñānin* that Tyagaraja was, he saw around him dry disputants among scholars, tiresome ritualists among performers of *Karmas* and those who made a livelihood out of their formal allegiance to the role of *Bhāgavatas*. All these, Tyagaraja denounced thoroughly. Many of these songs form interesting reading, as Tyagaraja empolys in them a large number of similes and analogies. We find in them Tyagaraja's poetic gifts, his satire and sarcasm.

We had occasion to refer to Tyagaraja's ideas on how best the art of music should be cultivated and his criticism of those who had no grasp of the high significance of that art and degraded it by their association. We shall presently speak of his reformist zeal manifesting in the field of *Bhakti*.

Tyagaraja bemoans in a number of songs the ignorant, the misguided and the vicious, and how they waste their time and ruin their life. Three long *Divyanāmas* of his may specially be mentioned for the comprehensive survey the saint makes of the ways of these men: *Enduko bāga teliyadu* in Mohana, *Evaru teliyanu* in Punnāgavarāli and *Rāma Rāmakrishnā yanare* in *Gaulipantu*.

They do not realise that the body is perishable, and material possessions evanescent like dew, and go on building big houses, gathering servants, filling their stomachs and fattening their bodies ; employing iniquitous ways, they cheat others of their money, run after women like dogs after bitches, fall prey to several diseases, and waste their patrimony and become the object of derision.

Others there are, Tyagaraja adds, in *Evaru teliyanu*, in his scathing style which comes into prominence in songs of this type, who wander from place to place coveting others' money and women ; who quarrel with parents at the instance of their wives ; and who indulge in falsehood and the flattery of the rich.

Look at this table of vices in the *Gaulipantu* song above referred to :

Indulging exultantly in hypocritical talks, with envy for others' prosperity, but still passing kind words to them, with sweet talk on the lips and poison at heart—vices, losing themselves in which men are unable to take to the path of redemption shown by Tyagaraja.

Similarly, in three other pieces, Tyagaraja projects the picture of a true devotee. In a *Varāli* piece, *Karuna elāgante*, Tyagaraja defines the person to whom the grace of God will come :

He will not utter a lie, will not approach low people with requests, will not wait on kings even,

will not eat flesh, will not drink, will not do injury to others, will not refrain from study, will not seek the three cravings for wife, wealth and progeny, will not exhibit any exultation even if he should become a *Jivanmukta*, will not be deceitful or treacherous, will not be fickle-minded, will not make himself unhappy and, believing full well that there is the eternal witness of the Lord, will not swerve from his aim.

The blessed soul is the subject of a Kāpi song *Atade dhanyudu* :

He alone is blessed who constantly meditates on the lotus feet of Rama and who, unflaggingly engaged in the singing of the Lord's name to his heart's delight, dances in the Lord's presence; who is cheerful, seeking the company of the good, frees himself of all worries and keeps himself joyous; who, realising that all else is false, wards off the six inner enemies which hide the real Truth from him, and reposes his entire faith in Sri Rama; who knows the real significance of Rama Nāma, who turns his high birth to good account, and who does not put on false garbs out of greed and does not deceive himself.

Listen to this conduct of the devotee in Begada, *Bhaktuni charitramu* :

O Mind! listen to the conduct of a devotee of Sītārāma! the devotee who, without attachment to sense-pleasures, seeks Him, becomes a *Jivanmukta* and enjoys supreme bliss. Such a devotee should not boast of his having done *Japa* and *Tapas*; he should not behave or speak like a hypocrite; should not be weak, fickle-minded and lost in attachments; should not regard material prosperity as real; should never make distinction

between Siva and Mādhava ; should make no profession out of his qualifications ; should not allow the sway of *Rajas* and *Tamas*, should not desist from yogic practice and should never forget Sri Rama.

Regarding the Lord's Name Tyagaraja says, it should be recited and repeated, but such repetition is to be impelled by constant devotion to the Lord. Otherwise, one does not know the real sweetness of the Lord's Name. A mere lip-repeater is like a male putting on the female's dress ; but could he understand and enter into the true character of a chaste wife ? From such masqueraders, no good will come ; one can as well hope to draw milk from a tiger in a cow's skin. This is what he says in his familiar Kharaharapriyā song *Rāma niyeda* :—

Rāma niyeda prema rahitulaku
nāma ruchi telusunā, O Sita-Rama
kāminī vesadāriki sādhvī nadata
emainā telusunā rīti,—

... ..

pulī go-rūpamaina ... sisuvu pālu galguna.

A song in Madhyamāvatī, *Nalīna lochana*, asks :

If one does spurious *dhyānam* like a crane, will his object of salvation be fulfilled ?

Konga vanti dhyānamu jesine
dana korika gonasāguna.

If one does penance with attachment and avarice, will he attain salvation ?

Rāga lobhamulato dapamu jesite
baragati galuga nerchuna.

It is not *Bhajana* as such but true *Bhajana* of the Lord that is the means of welfare in the hereafter—Para-loka-sādhana ; such true *Bhajana* is what one does without lust, avarice,

delusion and other sins and it is such a *Bhajana* that is the effective antidote of the ills of mundane life and the trans-migratory cycle.

Smaralobha mohādi pāpulanu
smariyinchake Sri Ramabhajana
para loka sādhaname manasā etc.
(*Paraloka* - Pūrvakalyāni)

The futility of *Bhajana* done for vanity and advertisement is mentioned in *Tappagane* in *Suddhabangala*—(Meppulakai koppulugalameti janula jūchi bhajana).

In his Nāyakī song *Kanugonu saukhyamu* which is one of the pieces containing express mention of Tyagaraja having had direct *darsana* of the Lord, he says in the charana :

“Those who cheat the world by posing themselves as *jñānins*, unable to control their mind, with body in one place and mind in another, but wearing duly the appropriate garb, these can never succeed.”

Tanu vokacho manasokacho
dagina veshamokacho nidi
janula nechuvāriki
jayamaune—

The futility of mere learning, *Japa*, *Tapas* and *Siddhis* and the unavailing character of sacrifices, material acquisitions etc., are expressed in *Padavini sadbhakti* in *Sāla* Bhairavi :

“It is real status if one attains true devotion. Is it status to be learned in *Vedas*, *Sastras* and *Upanishads*? Is it status to possess wealth, wife, children, chunam-built house, riches and friendship with kings? Is it status to impose on the world with one's *japa*, *tapas* and miracles? Is it status to secure temporal enjoyment through *Yāgas* performed with attachment and avarice?”

Padavinī sadbhaktiyu galgute
 chadivi Veda Sāstropanishattula
 satta deliyalenidi padaviyā ?
 dhana dāra sutāgāra¹ sampadulu
 dharānisula chelimiyoḥka padaviyā ?
 japatapādiyanimādi siddhulache
 jagamula nechutayadi padaviyā ?
 rāga lobhayuta yajnādulache
 bhogamulabbutayadi padaviyā ?
 Tyāgarāja nutudau Sri Rāmuni
 tattvamu deliyani doka padaviyā ?

The *Animādi siddhis* referred to here, the miraculous powers one secures by yogic practices, are really impediments to the highest *Siddhi* of salvation. Patanjali says in his *Yoga sūtra* :

ते समाधायुपसर्गाः व्युत्थाने सिद्धयः ।

In his song in *Nāḍavarāṅgini*, *Nripalavala* Tyagaraja translates the above *sūtra* of Patanjali :

“ People desiring salvation adopt the *siddhis* as means, but they find that these prove obstructive to their real purpose and finally realise that they have been deluded.”

Apavarga phalakāmamulanu, jūchi addamai
animādi siddhula mosa buchchedarayyā.

In *Edutanilichite* (Sankarābharana), Tyagaraja declares that he cannot ask for boons: Varālu aduga jālarā.

“ Adi kādu bhajana ”, “ that is not adoring the Lord ”, says he in another piece in *Yadukula Kāmbhoji*,

“ if one at the same time hankers after greatness, indulges in sensual enjoyment, puts on false garbs to gain the approbation of people and goes on merrily.”

1. Another reading here is ‘suta sudhāgara’.

“*Telialeru Rama*” in Dhenuka characterises well those that put on the marks of devotion and are really like bulls driven over long distances by their own greed.

“People who roam about with confused mind and with the sole purpose of earning money in the guise of great pious men, bathing early in the morning, smearing their bodies with ashes, counting their fingers as if in *Japa*, can never know the path of devotion.”

The Bindumālīni song *Entamuddo* refers to pseudo-*Bhāgavatas*, Bhāgavataveshulu, who are like vessels that contain milk, but can never know the taste of milk.

Attamida kanulu āsaku-dāsulai satta
bhāgavata vesulairi
dutta pāla ruchī deliyu sāmyame.

It is, as the Sanskrit verse says, like an ass that carries a load of sandal and knows the load but not the fragrance of the sandal :

यथा खरश्चन्दनमारुह्यही भारस्य वेत्ता न तु चन्दनस्य ।

or as the Tamil *Siddhar* sang “Will the cooking pot know the relish of the curry?”

சுட்ட சுட்டி சட்டுவம் கறிச்சுவை தான் அறியுமோ ?

“Men of Kali can never appreciate the glory of the Lord. Can a bull enjoy *aval* ? These people wear the mask of devotees, only for the sake of their family, wealth, name, fame and status”, says a piece in Kuntalavarālī :

Kalinarulaku mahimalu delipi emi phalamana leda
ilanu velayu vara vrishabhādulakatu-
kula ruchī deliyu chandamugāni
dārasutulakai dhanamunakai yūru peru-
lakai bahu pedda tanamukai
sāreku bhaktavesamu gonu vāriki—

To those who sail under the cloak (*vesha*) of *Bhaktas* and *Bhāgavatas*, Tyagaraja makes many references.

The observance of mere rituals, forms and empty rites receives its due share of condemnation at Tyagaraja's hands. In his Ābhogi piece *Manasu Nilpa* we read :

“ If one has not the power to control one's mind, of what avail is ringing the bell and conducting *pūjā* ? If one is a scamp, of what avail is it to bathe in the Kāverī or the Gangā ? The *Somayāji*'s wife has run after a beautiful paramour and the *Somayāji* expects a berth in heaven ! If the voluptuary and the irate perform *Tapas*, of what avail will it be ? ”

Manasu nilpa sakti leka bote
madhura ghanta virula pūja emi jeyunu
ghana durmadudai tāmunigite
Kāverī Mandākini yatu brochunu
somidamma sogasugāndra gorite
sodayāji svargarhudauna
kāmakrodhudu dapambonarchite
gāchi rakshinchuno Tyagarājanuta.

In *Manasu svādhina* in Sankarābharana he points out that if the mind is not under control, there is no use of Mantra, Tantra and Tapas and if mental control is achieved, there, is, again, no use of these.

Manasu svādhīnamaina yāghanuniki
mari mantra tantramu lela ?

On the other hand, in his Rītigaula song *Paripālaya*, he elaborates the idea of the true worship of God in one's own mind, *Mānasapūjā* or *Bhāva pūjā* :

My body is your favourite abode (*Pūjāgriha*); my steadfast mind, your golden throne ; my meditation of your beautiful feet is the Gangā water ;

my attachment is your beautiful dress ; my praise of your glory, your sandal-fragrance ; my remembrance and recital of your name is the full-blown lotus for you (cf. *Nāmakusumamulache*) ; the fruits of all my past misdeeds is the incense to be burnt before you ; my devotion to your feet is the all-day lamp to you ; the very fruit of this kind of superior worship that I do is the food-offering to you ; the lasting bliss that I derive is the *pān* (*Tāmbūla*) for you ; my seeing you (*darsana*) is the waving of light before you ¹.

“The adoption of *Asramadharmā*, i.e., *Sannyasa* is not necessary for one who has realised everything in God.”

Anni nī vanuchu yenchina vāniki
āśrama bhedamu lela.

In his Jayamanohari song, *Ni bhaktibhāgyasudhā*, he says that the mere performance of *Vedic* rituals will only increase distress and entail further bondage of birth and death.

To those who go on plunging in water like fish, Tyagaraja says, in a Dhanyāsi song, there is no merit in such plunges in holy water, but what is really wanted is purity of heart :

“Dhyana of the Lord is itself the most efficacious *Gangā-snāna* ; but such *Dhyāna* should be done with a mind free from longing for other's wealth and women and which does not injure others by word or deed, but is wholly longing for the Lord. Any number of plunges in *Tirthas* will not remove the stain of deceit and treachery.”

1. This echoes the ‘mental adoration’—Rama-mantra purascharana and bhāvana described in cantos 13 and 14 of the *Sundara Kanda* of the *Tattvasamgraha Ramayana*. See my article on this work in *Annals of Oriental Research, University of Madras*, Vol. X, Part I.

† Dhyāname varamaina Gangāsnāname manasā
 vāna nīta munuga munuga loni
 vanchana drohamanu karabonā ?
 para dhana nārīmanulanu dūri
 paranindala parahimsalamīri
 dharanu velayu Srī Rāmuni gori
 Tyāgarāju delusukonna Rāma—

Cf. above : ' the contemplation of your blessed feet is the holy Gangā-water '—' Supada-dhyānamu Gangā jalamu '.

Similar in import is his equally familiar piece in Todi, *Kotinadulu*, which emphasises that it is the Lord who is responsible for all sanctity which shrines, holy waters etc., possess, *Tirthakara* as the *Vishnu sahasranāma* puts it effectively, and it is therefore useless merely to wander on *Tirthayātrās*, without the constant thought of the Lord. It is indeed God who gives us the fruit of all such observances as bath, *japa*, penance and contemplation : ' Snānādi jāpa tapa yogadhyāna samādhi sukhaprada Sītānatha ' (*Ninne bhajana-Nāta*).

Having pointed out the futility of mere *Tirtha-snāna*, Tyagaraja speaks of the meaninglessness of long journeys to *Kshetras*, when the Lord can be seen in one's own heart ; in his song, *Nadachi nadachi* in Kharaharapriyā, he observes :

" If bathing often, fasting, closing one's eyes etc.,
 constitute all that is to be done, surely there are
 others, birds and animals, who will get first places
 in Heaven."

Tyagaraja elaborates this idea in his Sāveri song *Balamu kulamu* :

" Crows and fish dive, does it become the regular
 morning ablution ? Cranes close their eyes. Does

1. Cf. Purandaradasa's song 'Smarana onde sālade' where the Saint says in the third charana : Sakalatīrtha yatreyu matidandha nikhilapunyada phalavu.....Vitthalanu namada-smarana onde sālade.

it become divine contemplation ? Goats eat only leaves. Is that *Upavāsa* ? Birds soar high, but do they compare with the sun or the moon ? Monkeys residing in forest do not become *Vānaprasthas* ; and unclad children cannot be deemed *Avadhūtas*."

Nīta kākī minu munuga
niratamudayasnānama ?
tetakanulu kongā gūrcha
Devadevadhyānama ?
patramalunu meyu meka
balamaina upavāsama ?
chitrapakshu legaya sūrya
chandrulaku sāmyamā ?
guhala vesha kotulunte
gunamu kalgu maunulā ?
gahanamunanu kotulunte
ghanamau vanavāsamā ?
jangamulu baluka kunte
sangatigā maunulā ?
angamu muyyani bālulu
yapudu digambarulā ?

Kathakas recite a Sanskrit verse also in this same strain :

मीनःस्नानपरः फणी पवनभुक् मेघस्तु पर्णशिनः
नीराशी खलु पाषकः प्रतिदिनं शेते बिळे मूषिकः ।
भस्मोद्धूतस्पर्शोऽपि च खरः ध्यानेन युक्तो बकः
इत्येवं न हि यान्ति मोक्षपदवीं श्रीकृष्णभक्तिं विना ॥

Vicariously ¹ making himself the subject, in his *Darsanamūseya nā taramā* in Nārāyanagaula, Tyagaraja points out

1. See also below under the devotional moods in the chapter on phases of 'Bhakti', those songs couched in a confessional style. In fact this chapter on 'Sādhana' can be illustrated by further examples from songs cited in the chapters to follow couched in penitent mood or affirming his qualifications and asking for God's grace.

graphically the difference between seeing the Lord really and the going to a temple, gazing there at the tower, the pillars, the dance of youthful courtesans, the rows of light, the wonderful *vahanas* and the ladies who come there, and in between talking some scandal about others. How few amongst us can refrain from such sight-seeing and from being *Bahir-mukha*, and concentrate on muttering the two letters of Siva in the temple?

Darsanamu seya nā taramā ?
 parāmarsinchi nīvu nanu manninchavalenu Siva
 gopurambulanu kadu goppa kambhamula bhū—
 sthāpitambagu silala tarunula yātalānu
 dipāla varusalānu divyavāhanamulanu
 pāpahara ! sevinchi bahirmukhundaiti Siva
 tarali padiyāru pradakshanamulonarinchi
 paraninda vachanamula bāguganāduchunu
 orula Bhāmala jūchi yuppongitini gāni
 vara Sivākshara yuga japamu seyanaiti Siva.

It is quite common for even the learned amongst us to set much store by our astrologers and to spend time, energy and money on the propitiation of planets. Not to mention times when we or those nearest fall seriously ill, when astrologers follow, with as little success, the doctors, we indulge in *Graha priti* at every step in all our religious rites. When we do all this we should not forget that the planets reflect only the power of the Lord and show only the light which they derive from the Great Effulgence,

तमेव भान्तमनुभाति सर्वं
 तस्य भासा सर्वमिदं विभाति ।

and that Time itself and all its phases are only the All-pervading Lord,

तिथिर्विष्णुस्तथा वारः नक्षत्रं विष्णुरेव च ।
 योगश्च करणं चैव सर्वं विष्णुमयं ब्रह्म ॥

Therefore to meditate on the Lord's feet and do a thing, is to secure for the act the most auspicious time and the strength of all planets and stars :

तदेव लग्नं सुदिनं तदेव ताराबलं चन्द्रबलं तदेव ।

विद्याबलं दैवबलं तदेव लक्ष्मीपतेरंग्रियुगं स्मरामि ॥

Purandaradās puts in a song of his the verses cited above, which we utter in our *Sankalpa* at the beginning of all religious acts :

Sakala-graha bala nine sarasijāksha
nikhilavyāpaka nine visvaraksha
Ravi Chandra Budha nine Rāhu Ketu nine
Kavi Guru Saniyu Mangalanu nine
divārātriyu nine etc.

Taking after the master's *Sakala graha bala nine*, there is a piece of Tyagaraja in Revagupti, *Grahabalamemi*.

In this song in which the poet-composer manages the sound-effects excellently, Tyagaraja asks :

“What is the strength of planets, *Graha-bala* ?
The strength of the *Anu-graha*, the blessing, of
Rama is the real strength. What is the use of
Graha-bala to those who contemplate upon the
form, *Vi-graha*, of the All-effulgent Lord ? The
torment of *Grahas* is really the effect of *Ā-graha*
(being seized) by one's own sins and the remedy
is the *Ni-graha*, subjugation, of the inner enemies
and the cultivation of devotion to the Lord.

Grahabalamemi Srī Rāmānu-
grahabalame balamu
graha balamemi Tejomaya vi-
grahamunu dhyāninichu vāriki (navagraha)
graha pidala pancha padamulana—
grahamulu galakāmādiripula ni-
grahamu jeyu Harini Bhajinchu
Tyāgarājuni rasikāgresarulaku.

It may be noted how Tyagaraja refers to himself at the end of this piece, in the *mudra*, as a foremost *Rasika*, suggesting thereby that one who has a true insight and sense of proportion will not attach exaggerated importance to astrology, for as he reiterates (in his Purnachandrikā Divyanāma), it is the Lord who is the ultimate strength and basis of all the forces of planets : Sarvagraha-ādhāra-bhūta.

The doing of meritorious charities is no doubt good, but such charities should not be done for the sake of advertisement. Says Tyagaraja at the end of his *Nike dayaraka* in Nīlāmbari :
 Meppulakai bahu dharmamu jesina
 migula brova tagune.

“ Has all my penance been Rājasa ? ” he asks about himself in *Entanuchu* (Yadukula kāmboji).

From the *Upanishads* down, it has been well emphasised that scholarship alone does not bring about realisation.

नायमात्मा प्रवचनेन लब्धः न मेधया न च बहुना श्रुतेन ।

Tyagaraja's condemnation of mere learning has already been referred to in some of the songs cited above. There are some more songs in which Tyagaraja devotes further attention to this. In his Jaganmohini piece, *Māmava satatam*, he speaks of the Lord as being too far away from those scholars in Sāstras who have no *bhakti* :

भक्तिरहितसास्त्रविदितदूर

In his *Vinatā suta vāhana* in Jayantasena, he asks :

“ Does it conduce to happiness or bring any benefit to indulge in disputations about different religious faiths ? ”

His Dīpaka song *Kalala nerchina* points out that though one may be well-versed in all the sixtyfour arts, they can only serve to earn a livelihood for him; they cannot stem the tide of his *karma*.

Kalala nerchina munu jesinadi
 gāka emi aravai nālugu.

“ Why disputation and debate—Vāda-tarkamela ? ” asks his piece *Bhajana seyave* in Kalyāṇi.

Indulging in *Sāstraic* disputations, bewildering oneself and others and restlessly roaming about to do an act of dharma for some worldly good are again denounced in *Ninu nera namminānura* in Pantuvarāli, in which all these are said to be unavailing in the absence of the Lord's grace. In a simple *Divyanāma* on Siva in Sankarābharana, he addresses Siva in the end as one who puts down the pride of those that have succumbed to the vanity of disputations of different schools : ‘ mada-bheda-patita-mānava-mada-satata-bhanga.’

“ A corpse dressed in lace turban, adorned with precious jewels, so is a worldly-minded clever person, possessing scholarship in *Purānas*, *Āgamas*, *Sāstras* and *Vedas* and practising *Japa* and preaching ” says the charana of *Bhakti bichcha miyyave* in Sankarābharana.

Prānamuleni vāniki
bangāru pāgachutti
āni vajra bhūshana—
muramandubetturīti
jānalaku burānāgama
sāstra veda japa prasanga
trāna galgi yemi.

He bemoans thus the state to which Brāhmans have fallen, in *Sarasruhānana Rāma* in Mukhāri :

“ I cannot countenance those who, day in and day out, indulge in revelling with others' women, humouring and feeding them. In the present world, *Brahmanavritti* is almost extinct except in outward garb and in high-sounding speech. This is the time for the chaff of humanity to thrive.”

Parabhāmalanāsinchiyanamidi
pagalureyu sarasamādu vārinolla

brāhmanikamu bāyu nīchula
 bratukāyenadigāka ī kalilo
 brahmamaina māṭalu nerchukoni
 baragerayya Tyāgarāja-nuta.

From the drift of the song, we may infer that Tyagaraja sang this when he was probably to do some *Brahmanasam-tarpana*, but could hardly find some worthy person and hence appealed to the Lord's grace, instead of doing the feeding:

Sarasīruhānana Rāma samayamu
 brova, chidghana !

Enta nerchina enta jūchina in Udayaravichandrikā emphasises how in the absence of devotion, even learned men gain no benefit out of their scholarship and become slaves of senses.

“ One who has not bestowed thought on the path of *Bhakti*, however learned he may be, is bound to be a slave to women ; he will not be able to refrain from vices like injuring others, coveting others' women and wealth, slandering others, ruining others and uttering falsehoods.”

Enta nerchina enta jūchina enta vāra-
 laina kāntadāsule
 santatambu Srikānta-svānta-siddhānta-
 maina mārga chintalenivāru
 parahimsa parabhāma anyadhana
 paramānavāpavāda parajivanādulaku
 anritame bhāshinchedarayya Tyāgarājanuta.

In a long Punnāgavarāli *Divyanāma* song, he observes :

“ Who knows the real *Bhaktimārga*? People do *pūjā* without knowing the real significance..... They pretend to possess real capacity to know the truth and declare that the universe is unreal. Such is their false devotion. O, My Father, what

sort of renunciation is this ? There are also other classes of *yogis*, who without knowing the real nature of their material body, feel haughtily that they alone will have salvation."

Evaru teliyanu boyyedaru
vivaramuleni pūjalu jesedaru.

Tyagaraja's Mukhāri song *Kshīnamai* is very well known. In it, he gives expression to the short-lived fruits of acquiring learning and miraculous powers, अन्तर्बु फलं तेषाम् as the *Gita* says. This is one of the pieces in which we can clearly see how the musical *sanchāra* and its higher and lower reaches, are used by the musicians to drive home his point that the fruits of all that wonderful and varied and highly prized learning in Sanskrit literature, drama, *Alankāra*, *Sāstras*, *Vedas* and *Purānas*, the performance of *Japa* and *Tapa* dwindle ; one has to come down, be born again to suffer here.

क्षीणे पुण्ये मर्त्यलोकं विशन्ति ।

Girvāna nātaka alamkāra veda purāna
yajna japatapādula phalamulu
kshīnamai tiruga janminchu siddhi
mānūrā O manasā !

This is again emphasised in the charana of the piece in Jayamanohari, *Nibhaktibhāgya*, that the path of ritual involves one only in going up and coming down : Vedoktambau karmanu vetagalagu gatāgatamau. In *Yajñādulu* (Jayamanohari), he condemns the path of sacrifice in a whole piece, calling its votaries as utterly ignorant.

Yajñādulu sukhamanu-variki samu-
lajnānulu galara.

They are 'bahir-mukhas' who do not know what devotion to Rama is.

It is true knowledge and devotion that make all these rites and learning meaningful ; in their absence, they become meaningless. Kulasekhara says :

आश्रायाभ्यसनान्यरप्यरुदितं कृच्छ्रप्रतान्यन्वहं
 मेदश्छेदफलानि पूर्तविधयः सर्वं हुतं भस्मनि ।
 तीर्थानामवगाहनानि च गजस्नानं विना यत्पद-
 द्वन्द्वाम्भोरुहसंस्मृतिं, विजयते देवस्स नारायणः ॥
 (*Mukundamālā*).

“The Lord is all glorious, without the constant thought of whose lotus-feet all recital of scripture becomes a cry in the wilderness, the observance of austerities only exercises for slimming, making gifts etc. an oblation thrown on ashes and the bathing in holy places not different from the proverbial elephant's bath.”

It is the Lord who is the fountain-head of all sanctity, of holy waters etc., for He is the *Tirthakara* as the *Sahasranāma* says. In his *Nāṭa* piece *Ninne Bhajana*, Tyagaraja states that it is God who makes the bath, the muttering of mantra etc., a source of happiness : ‘*Snānadi - japa - tapa-dhyāna - samādhi - sukhaprada.*’

Therefore, it is true *Bhakti* that one should develop, for that alone can save.

When you have this real devotion, it does not matter if you are a *samsārin*. Have belief in the Lord, surrender all fruits of *Karma* to Him. Nay, even offer all your pleasures to Him. Banish all thought of injury, all villainous designs (*Samsārulaite - Sāveri*).

Samsārulaite nemayyā sikhi-
 pinchāvatamsu deduta nundaga
 himsādullella rosi-hamsādula gūdi
 prasamsa jeyuchu ne proddu kamsārini
 jñāna vairāgyamulu hīnamainatti [nammuvāru
 bhavakānanamuna dirugu mānavudu
 sadā dhyānayoga yutudai nī nāmamu
 balkuchu-nānākarmaphalamu dānamu

jeyuvāru—samsārulaite nemayyā
 kūrapu yochanalu dirujesi tana-
 dāraputrula barichāarakula jesi
 sārārūpuni pāda sārasa yugamula
 sāresāreku manasāra pūjinchuvāru
 —samsāru laite nemayyā
 bhāgavatula gūdi bhogamulella Harike
 gāvimpuchu—samsārulaite nemayyā.

The song is a reply to insistence on orange robe and formal accession to *Sannyāsa* as a means to *mukti*. Tyagaraja says, even one in *Samsāra*, a *Grihastha*, attains *Mukti* if he has these virtues. In the *Bhāgavata*, the Lord calls upon Priyavrata not to renounce, but to lead the life of a *Grihastha*, controlling his senses, delighting in spirit and acquiring knowledge; for such a person, the house is no prison.

जितेन्द्रियस्यात्मरतेर्बुधस्य
 गृहधर्मः किन्तु करोत्यवश्यम् ।

V. I. 17.

Abhinavagupta says that men of true knowledge get liberated, whatever their *Asrama*. So do our *Smritis* and *Srutis* say :

“One that worships God, has established himself in the knowledge of Truth, attends lovingly to his guest, performs the rites and gifts—he gets liberated even though he is a *Grihastha*.

तत्त्वज्ञानिनां सर्वेष्वभ्रमेषु मुक्तिरिति स्मार्तेषु श्रतौ च । यथोक्तम्-
 देवार्चनरस्तत्त्वज्ञाननिष्ठोऽतिथिप्रियः ।

आर्द्धं कृत्वा ददद् ब्रह्मं गृहस्थोऽपि हि मुच्यते ॥

In one of his beautiful Todi songs, *Tappi bratiki*, Tyagaraja expatiates on *Bhakti* as the means to keep one free from temptations and vices.

Is it possible to escape from being lost in the pool of sense-pleasures, if one does not worship the

Lord with his whole heart and firm mind ?
Without *Bhakti*, is it possible to develop the
feeling that valuable metals like gold are poison,
to remain unaffected by the sight of wily and well-
dressed women, with charming curly hair ?

Tappibratiki pova taramā, Rāma, kalilo
muppuna vishayatataka—
muna munugaka dridhamanasai
kanchu modalu loha dhana kanakamulanu
jūchi visha....

It is by developing love for God, His surpassing qualities, and His incomparable personality, that one can leave behind his weakness for the glitter of gold and the blandishments of women. The rise of devotion blesses one with a feeling of equanimity which is not disturbed by these attractions ; a mansion does not please him more than a forest, a foe pleases him as much as a friend and the red lips of a youthful lady raise as little enthusiasm as a clod of clay.

शिवशिव पश्यन्ति समं श्रीकामाक्षीकटाक्षिताः पुरुषाः ।

विपिनं भवनममित्रं मित्रं लोष्टं च युवतिबिम्बोष्ठम् ॥

Mūkapanchastī.

Whatever quality or act of merit one displays, that which gives meaning and substance to it is devotion to the Lord ; driving in this truth with wit and sarcasm, Tyagaraja says in his *Samayamu delisi* (Asāveri) :

“ It is immaterial if a mad man hears good poetry or not ; it is immaterial whether a niggard has riches or not ; it is immaterial if one devoid of devotion to Rama takes a human birth or some other birth.”

In another beautiful and well-known piece in Todi, which *Raga* Tyagaraja exhausted even as he did the *Anuraga* of

Rama, Tyagaraja reiterates the utter worthlessness of anything in the absence of *Bhakti* :

“Of what avail is anything that one does here, if he does not have the blessing of the Lord? Of what avail is anything that these slaves of anger and lust do, without knowing the commandments of the Lord? What if they have house and property and have loaded their wives with jewels? What if they are experts in sexual science? What if they perform *yagnas*, procreate, celebrate the birth days of children or (if they are not able to beget), adopt others’ children for inheritance? What if a palatial house has been built and fitted with lights? What if one has mastered the art of pleasing women? What if one gets a kingdom or is honoured by the people? What if people are fed by him with a free flow of ghee? What if men attain the position of *Gurus*, and for appearance are really *Gurus* (heavy men) and initiate others in *Mantras*?”

Note the pun on ‘Guru’, meaning a teacher and a fat pompous man and the sarcasm in the words ‘Anyulaku upadesinchade’—he imparts *Mantras* to *others* but *himself* does not practice it.

Emi jesite nemi Srī Rāmaswāmi karuna
leni vārilalo
kāma mohadāsulai Srī Rāmuni kattu
teliyani vārilalo
immu kaligite nemi? illaliki sommu
bettite yemi?
kammaviltu kelini delisi emi? tammi
kantivani karunalenī vārilalo
savamu jesitenemi? kalimini putrotsavamu
galigite nemi?
bhuvilonu

anyabīja janituni goni emi ?
 Sivakara Sri Rāmuni dayalenivārilalo
 meda gattite nemi ?
 chediyalanu meppincha delisitenemi ?
 rājyamelite nemi ? bahujanulalo
 pūjyulaite nemi ?
 ājyapravāhamuto nannamidite nemi ?
 guruvu tānaitenemi, kantiki menu
 guruvai tochte nemi ?
 varamantram anyulaku upadesinchite nemi ?
 vara Tyāgarājanutuni dayalenivārilalo.

To seek salvation in other ways is to resort to bylanes. Not to revel in *Bhakti* but in mundane pleasures is to leave off rich milk and cream and to drink toddy. Says he in the well-known piece in Kharaharapriyā.

Chakkani rājamārgamulundaga sandula
 dūranela ? O manasā ?
 chikkani pālu migada yundaga chiyanu
 gangāsāgara mele ?

The *Bhakti* of the Lord gives you full satisfaction, says Tyagaraja, in his piece *Anurāgamu* in Sarasvātī :

Vagavagagā bhujiyinchuvāriki
 driptiyauriti saguna dhyānamupaini
 saukhyamu.

I have specially quoted this song to show how Tyagaraja has included here an idea found in the *Bhāgavata* ¹, that the all-satisfying nature of the happiness of *Bhakti* is comparable to that of a rich elaborate dinner; the Lord tells Uddhava :

भक्तिः परैशानुभवो विरक्ति-
 रन्यत्र चैव त्रिक एककालः ।

1. The frequent references to the 'Bhāgavata' in an exposition of a subject of this nature is unavoidable ; apart from this, it may also be borne in mind that the 'Bhāgavata' in Potana's Telugu was a daily bible of Pārāyana for Tyagaraja, and the copy he handled has fortunately come to us.

प्रपद्यमानस्य यथाश्रतस्त्युः

दुष्टिः पुष्टिः क्षुदपायोऽनुचासम् ॥

XI. 2.42.

It is therefore *Bhakti* that we should strive for, as the antidote to all the ills of mundane life and as the secret which alone renders all pious acts significant. To have that is real blessedness, exclaims Tyagaraja in a Kannada song '*Ide Bhāgyamu*'.

"This alone is real blessedness to be coveted, the incessant worship of your lotus feet, Oh Lord, with one's whole heart.

"To cast aside the bonds of desire, keeping the mind free, giving up the fruits of action, the real blessedness to be coveted is your incessant worship."

Ide bhāgyamu gāka yemi yunnadirā ? Rāma !
sadaṁ nī pada paṅkajamulanu
saṁmatamuga pūjinchuvāri etc.

In another and better known song in Suddha Bangāla, Tyagaraja says that *Rama bhakti* is the greatest kingdom one can wish for and the supreme *Brahmānanda* one should attain.

Rāmabhakti Sāmrājyame ' —
mānavula kabbeno manasā (Suddhabhangala).

"It cannot be explained in so many words ; it has to be known by experience alone."

Ilāgaṇi vivarimpa lenu ; chālā svānu-
bhava vedyame.

May this *Bhakti* help us to reform our worldly ways completely. May this kingdom of *Rama Bhakti* — *Rama Bhakti Sāmrājya*,—the supreme Bliss and Experience,—*Brahmānanda* and *Svānubhava*,—come to us all by the grace of Sri Rama and Tyagaraja !

1. The description here of 'Rāmabhakti' as a Sāmrājya and in 'Ramakathā' as a Rājya is perhaps after the expression used by Upanishad Brahman in his *Upeyanamaviveka*—श्रीरामनामसाम्राज्यं स्वामेदेनैव भावयेत् ।

Before we close this section on Tyagaraja in the role of a reformer, we should draw attention to some of his observations in which we see his conception, not merely of a true musician or a true devotee, but of man as such; the musical endowments and the spiritual virtues should make man superior, fine and universally benevolent. The musical sense is nothing if it has not helped man to develop his keen sensibility, his sympathy and responsiveness, virtues whose absence makes for that callousness which turns man into a brute or a piece of inert matter. This Tyagaraja emphasises when he refers to those who are insensate to melody and rhythm and are no better than stones : Svaralayambulerungakanu silātmulai (*Duduku* : Gaula). In *Sukhivar* (Kānada), Tyagaraja says that he indeed is blessed and happy, who, with the twin endowments of music and devotion, has developed an ever-pleasing countenance, learnt not to swerve from truth, and making no distinction between one form of worship and another, or between one man and another, makes himself the servant of the whole humanity ! Such men inspire confidence and draw our love by their very benevolent appearance, *su-mukha*, and can indeed be easily recognised by their looks which pour, as it were, the nectar of love on the entire world.

Jagamella sudhā-drishṭiche brochu vāru
endaro Mahānubhāvulu.

CHAPTER V

NĀMA - MĀHĀTMYA

“ *Rāma-nāmame melu* ”

WHAT is there in the name, one may ask. It is name that is everything. Name is fame. It is by using somebody's name that one has to get on. When one is highly enraged or highly pleased, one calls names, of abuse or of praise. In the excess of one's hate or love, what comes out of one is mere name. In those short exclamations that break forth, the entire surcharged feeling stands compressed.

A name is therefore a tabloid form of a *Guna*, an attribute of a person. The *Vishnu Sahasranāma* says that *Nāmas* are *Gaunas*, i.e., based on *Gunas*—यानि नामानि गौणानि; and the *Bhāgavata* says that the names of the Lord are each marked with the fame, exploit and quality of the Lord. नामान्यनन्तस्य यशोऽङ्कितानि (1.4.11). And of the Lord who is possessed of infinite excellences, the names are also infinite.

The earliest outpourings of man praying to the divine powers are seen in the *Rigvedic* hymns, in the form of praises of the names and qualities of different deities, Agni, Indra etc. In the *Satarudriya*, the same deity Rudra, who is conceived as everything, is praised with different and numerous names. Even in the *Upanishad*, Brahman, which is really *Nirguna*, is yet characterised by expressions like *Satya*, *Jñāna*, *Ananta*, which an author named Paramasivendra Sarasvati, the Guru of Sadāsiva Brahmendra, collected together as *Upanishan-Nāma-Sahasra*, to be of help in the contemplation and realisation of the *Svarūpa* of Brahman.

It is a matter of common experience, as the *Bhāgavata* says—यत्तत्तद्विषया मतिः—that when one keeps on muttering the name of a thing, one's mind develops a love for and a gradual absorption in it. Tyagaraja similarly says, in his *Janaranjani*

piece, *Smarane Sukham*, that the constant listening to *Rama Nāma*, establishes the form of that name in the heart and fills the heart with love.

Rāma Nāma sravanamu valla nāma rūpame
hridayamunindi prema butta jeyaga leda.

In a more effective manner, in one of his visions of realisation, Tyagaraja exclaims of his Lord "Are you the letters of the Name I repeat in my Japa, taken shape like this?"

Nā japa varna rūpama (*Nājivādhāra* in Bilahari).

It is with the help of a word, the name of an object, that one can recollect and fix an object in one's mind. Names, therefore, serve as nails to fasten the Lord's personality in our mind and heart. Varying the metaphor, Tyagaraja compares the drinking of the nectar of the Lord's Name as something that lifts one to the presence of the Lord, verily the flight of steps leading one to God: 'Ni nāmāmrita-pānamuayanu sopānamu dorikenu' (*Venkatesa ninu-Madhyamāvati*)¹.

In seeking a person through praise, there are three forms: firstly to describe in varied and poetic manner, the greatness of the person sought; secondly, to refer to his varied glory by several significant attributes in the form of manifold names; and lastly, to call him forth for our help by the repetition of only one name of his. Under the first category come all poetic hymns, under the second, the *Sahasra Nāma*, *Ashtottara Nāma* hymns and the *Nāmavalis* sung in *Bhajans*, and under the last comes *Nāma pārayana* or the repetition of a single name, Rama, Siva etc.

It has been held that with the gradual deterioration in the faculties and abilities of men, as ages pass on towards *Kali*, the sages devised further and further easier paths, for the salvation of suffering humanity. It is with this purpose in view that the

1. The imagery is based on the local fact of the numberless steps of the Seven Hills of Tirupati which devotees mount and traverse uttering the Lord's Name.

path of *Bhakti* or devotion was developed. *Kali* is predominantly an age of emotion and it is through this emotion that man has to be saved. This is achieved by turning the flow of his emotion in the direction of a Supreme saving Personality. To draw man's heart in love towards the Supreme Being, the emphasis was shifted from knowledge to devotion and from an abstraction to a Personality endowed with infinite excellences, in fact another human form itself in which Divinity frequently incarnated. When *Bhakti* was thus evolved and developed, further processes of simplification were introduced, so that anybody and everybody, in whatever standard of equipment of mind and character, might have some means to take to. ¹ Along with temples, worship of images, adoration with acts of worship, the singing of the Lord's glory, the reading of or listening to writings on His glory or even the mere recitation of His Names developed. Thus were the Himalayan waters of the *Upanishads* brought to the plains, to irrigate the hearts of the masses of the entire country. All glory to these spiritual engineers who undertook these works, the Paurānikas, the Bhāgavatas, the Ālwārs, and Nāyanārs, the Saints and Bhaktas and musicians of this country, to which galaxy our Tyagaraja belonged ! ²

The literature of *Bhakti* bearing in particular on the doctrine of the Lord's Name as the supreme means of salvation is quite considerable. Besides some of the later *Saguna Upanishads*, portions of the *Mahābhārata*, the *Gītā*, the

1. That the doctrine of Name redeems the humble and the learned alike is given expression to by Dikshitar in a song of his on Rāma in Māhuri (*Mamava Raghuvara*): पामरपण्डितपावनकर-नामधेय ।

2. Like the Mahrātta saints on the South West, and Rāmānanda and his followers in the North, Sri Chaitanya on the East was responsible for making the whole country resound with "Hari-bol". In their doctrines, the Chaitanyaites go to the length of holding "Name" itself as a form of the Lord; and though capable of other significances also, two passages in Tyagaraja may lend themselves to an interpretation that the composer knew the tenet that Nāma was itself a Rupa of the Lord: 'Nā Japa varna rupama' in his 'Nājivādhāra' in Bilahari, and 'Nāma rupame hridayamuninti' in his 'Smarane sukham' in Janaranjani.

Vishnu Sahasranāma, the *Purānas* and especially the *Vishnu* and the *Bhāgavata Purānas* form the main authorities of this school of thought. A number of religious writers contributed treatises on the theory of the subject of *Nāma-mahātmya*, in which they seek support not only in the above mentioned texts, going up to the later minor *Upanishads*, but also to the *Rig Vedic* hymns themselves. The basic *Vedic* text on which they take their stand is *Rig Veda*, 2.2.26 : आस्य जानन्तो नाम चिद्विक्कन महत्ते विष्णो सुमतिं भजामहे ।

Of the *Upanishads* referred to, I shall mention briefly here only one, the *Kalisantaranopanishad*, which specially concerns itself with the means of salvation appropriate or most efficacious in *Kali* or to get over *Kali*. According to this text, at the end of *Dvāpara* and the opening of *Kali*, Nārada asked his father Brahma how he could cross over *Kali*. Brahma gave him the remedy : “ You can shake off *Kali* by reciting the Name of the Lord Nārāyana, the Prime Being.”

द्वापरान्ते नारदो ब्रह्माणं जगाम कथं भगवन् गां पर्यटन् कलिं सन्तरेयमिति ।
स होवाच ब्रह्मा साधु पृष्टोऽस्मि सर्वश्रुतिरहस्यं गोप्यं तच्छृणु येन कलिसंसारं तरिष्यसि ।
भगवत आदिपुरुषस्य नारायणस्य नामोच्चारणमात्रेण निर्धूतकलिर्भवति ।

The *Gītā* added its weight to this school of thought when it said that of all forms of *Yajna*, the Lord was of the form of *Japayajna*.

यज्ञानां जपयज्ञोऽस्मि ।

Tyagaraja says that the Lord is never more pleased than when a concourse of devotees raise their voices, singing aloud his Name : Nāma-ghosha-janita-santoshā (*Paripālāya mām-Darbār*).

The full significance of this exaltation of *Japayajna* in the *Gītā* is brought out later in the Great Epic, in the introduction to the *Vishnu Sahasranāma*. Having listened to all sorts of *Dharma*, Yudhishtira, still not satisfied, asked Bhishma again : “ What do you consider to be the greatest, the *Dharma* of

all *Dharmas*? By reciting what will beings as such be liberated from the cycle of birth and transmigration?" Bhīshma replied that in his view, the devoted adoration of the Lord with hymns of praise and by His thousand Names is the *Dharma* that is superior to all other *Dharmas*. It was in reply to this question of Dharmaputra that Bhīshma gave the world the thousand Names of the Lord. The superiority of this *Japayajna* or *Nāma-stotra*, over other *Dharmas* and *Yajnas* meant here is well explained by Āchārya Sankara in his *Bhāṣya* on the *Vishnu Sahasranāma*. Sankara says: "What is the ground of superiority of this adoration in the form of the hymn? Its superiority over other kinds of *Yajnas* consists in the following points in its favour: It does not involve injury to a being in the form of sacrifice; it is an *Ahimsā-yāga*. For doing it, you need no collection of men, money or material, nor observe any particular time, place or procedure.

अस्य स्तुतिलक्षणस्य अर्चनस्य आधिक्ये किं कारणम् ? उच्यते—हिसादि-
पुरुषान्तर-द्रव्यान्तर-देशकालादिनियमानपेक्षत्वमाधिक्ये कारणम् ।

And Sankara then quotes a large number of verses from several *Purānas* to bear out his explanation. The *Vishnu Purāna* says: "Meditation in *Krita yuga*, sacrifices in *Treta*, worship in *Dvāpara*,—what these give, that one attains in *Kali* by merely uttering the Name of the Lord.

ध्यायन् कृते यजन् यज्ञैस्त्रेतायां द्वापरेऽर्चयन् ।

यदाप्नोति तदाप्नोति कलौ संकीर्त्य केशवम् ॥ 6.2.17. .

"One can cast off this sheath of sin by uttering the Lord's Name even as one walks, stands, lies down, drinks, eats or bends down. In every *Karma*, gaps or lapses occur and expiations for them have to be done; if those expiations are further *Karmas* of penance etc., further lapses are in store and there is infinite regress, *Anavasthā*. So, the expiation of all expiations is the thought of the Lord with the uttering of His Name. The singing of His Name reduces all sins, even as fire, all dross. In *Kali*, Name alone is the means; there is no other path."

गच्छंस्तिष्ठन्स्वपन् वापि पिबन् भुञ्जन्मंस्तथा ।
 कृष्ण कृष्णेति संकीर्त्य मुच्यते पापकष्टकात् ॥
 प्रायश्चित्तान्यशेषाणि तपःकर्मात्मकानि वै ।
 यानि तेषामशेषाणां कृष्णानुस्मरणं परम् ॥
 यन्नाम कीर्तनं भक्त्या विलापनमनुत्तमम् ।
 मैत्रेयाशेषपापानां धातूनामिव पावकः ॥
 यस्य स्मृत्या च नामोक्त्या तपोयज्ञक्रियादिषु ।
 न्यूनं संपूर्णतामेति सद्यो वन्दे तमच्युतम् ॥
 हरेर्नामैव नामैव नामैव मम जीवनम् ।
 क्ली नास्त्येव नास्त्येव नास्त्येव गतिरन्यथा ॥

Again, " You need not recite *Riks*, *Yaj* or *Sāmans*. Sing the Lord's Name. There is the Lord's name, there is the tongue under one's control, still men fall into hell, what a wonder !"

मा ऋचो मा यजुस्तात मा साम पठ किं न ।
 गोविन्देति हरेर्नाम गेयं गायस्व नित्यशः ॥
 नारायणेति शब्दोऽस्ति वागस्ति वशवर्तिनी ।
 तथापि नरके घोरे पतन्तीत्येतदद्भुतम् ॥

The *Bhāgavata* is the *Purāna* of *Purānas* for this school of Bhaktas and worshippers of the Lord's Name. Owing to the great facility of attaining salvation through Name, *Kali* becomes meritorious, in spite of its many defects, and indeed those that know hold *Kali* in great regard for this.

कलंदौषनिधे राजन् अस्ति ह्येको महान् गुणः ।
 कीर्तनादेव कृष्णस्य मुक्तसङ्गः परं व्रजेत् ॥ XII. 3. 51.
 कलिं सभाजयन्त्यार्याः गुणज्ञाः सारभागिनः ।
 यत्र संकीर्तनेनैव सर्वः स्वार्थोऽभिलभ्यते ॥ XI. 5. 36.

According to the *Bhāgavata*, even the great Jnānins and Paramahamsas, though they have nothing to do or gain, revel in the Personality, Names and songs of the Lord. In fact, the *Purāna* holds that the liberated state of pure *Jnāna*, without

any act, if it is to be devoid of the love of the Lord, is not good. To sing of the Lord's glory is the only beautiful thing ; it is eternally fresh and charming ; it is an incessant festivity for the mind ; it alone removes men's sorrows completely. The speech and writing in which the glorious Names of the Lord are imbedded, that is the flood that washes away the sins of humanity, though every verse of it may be full of grammatical lapses. That literature, however wonderful, which is barren of the glorification of the Lord, is like the pool where crows splash the dirty water, not the *Mānasa* lake in which the swans of liberated souls sport and delight.

तदेव रम्यं रुचिरं नवं नवं

तदेव शङ्खमनसो महोत्सवम् ।

तदेव शोकार्णवशोषणं नृणां

यदुत्तमश्लोक्यशोऽनुगीयते ॥

XII. 12. 49.

न यद्वचश्चित्रपदं हरेर्यशः

जगत्पावित्रं प्रगृणीत कर्हिचित् ।

तद्वायसं तीर्थमुशन्ति मानसाः

न यत्र हंसा निरमन्त्युशिक्षयाः ॥

तद्वाग्बिसर्गो जनताष्विहो

यस्मिन् प्रतिश्लोकमबद्धवर्यपि ।

नामान्यनन्तस्य यशोऽङ्कितानि यत्

शृण्वन्ति गायन्ति गृणन्ति साधवः ॥

नैकर्म्यमप्यच्युतभाववर्जितं

न शोभते ज्ञानमलं निरञ्जनम् । I. 5. 10-12.

It is in accordance with this that great *Advaitic* teachers from Sankara downwards have all been Bhaktas and have sung many a hymn of devotion. It is in accordance with this that many distinguished scholars, Bhaktas and Sannyāsins gave a fresh fillip to the school of *Nāma Siddhanta* in Chola Desa (Tanjore District) in the seventeenth and eighteenth centuries. The most noteworthy amongst these propagators of this *Nāma Bhajana* is Sridhara Venkatesa, popularly known by his

reverential name 'Ayyāvāl', who wrote the *Ākhyā Shashti*¹ or Sixty verses on Lord's Name, as also a treatise on this subject called *Bhagavan Nāma Bhūshana*. He was followed by Sri Bodhendra, a Sannyāsin who wrote four works expounding the details of this doctrine, the *Namāmrita Rasayana*, the *Namāmrita Rasodaya*, the *Namāmrita Sūryodaya* and the *Bhagavan Nāmamritārṇava*. The Guru saluted by Tyagaraja in his *Naukā Charita*, Sri Rāmakrishnānanda, was also probably an expounder of this *Nāma Mahātmya*. 'Nāma-paras', adherents of the path of Name, are mentioned separately from those who take to the six philosophical systems etc., by Tyagaraja in his piece *Nijamarmamulanu* in *Umābharana*. And it is significant to note here that one of the manuscripts in Tyagaraja's library, which has come down to us, is of a work called *Devatā Nāma Mahātmya*.

Of the *Saguna* form of Sri Ramachandra, as the object of Tyagaraja's devotion, we shall speak in extenso in the next chapter. Here, we shall cover some ground to understand further the literary and historical background of Tyagaraja, his devotion to *Rāma Nāma*, and the ideas he has expressed on this subject in the course of some of his songs. Of the later *Saguna Upanishads* mentioned by me, three deal exclusively with Rama, the *Rāma Rahasya* and the *Pūrva* and *Uttara Rāma Tapanis*. In those as well as in the *Kali Santaranopaniśad* cited already, the doctrine of *Nāma* is given to us in the form of *Rāma-Nāma*. After Brahma told Nārada that *Kali* could be crossed over by the recital of the Lord's Name, Nārada asks again; 'What is that *Nāma*?', and Brahmā replies: 'Rama and Hari and Krishna'.

नारदः पुनः पप्रच्छ तन्नाम किमिति । स होवाच हिरण्यगर्भः—

हरे राम हरे राम राम हरे हरे ।

हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे ॥

1. See my edition of 'Ākhyā Shashti' with introduction, translation etc., in the Sri Kamakoti Series, B. G. Paul & Co., Madras.

where the two rivers Varana and Asi meet, is really the juncture of the brows and the nose, and here is the spot to be concentrated upon by Yogis. Rama tells Siva :

मुमूर्षोर्दक्षिणे कर्णे यस्य कस्यापि वा स्वयम् ।

उपदेक्ष्यसि मन्मन्त्रं स मुक्तो भविता शिव ॥

This imparting of the *Tāraka Mantra* of *Rama Nāma* by Siva at Benares is further dealt with in the *Kāsikhānda*.

When Vasishtha gave the name Rama to Dasaratha's first son, Kālidāsa says that the Guru was prompted to do so because of the charming personality of Rama ; राम इत्यभिरामेण वपुषा तस्य चोदितः and the poet immediately adds that the name became the foremost auspicious thing of the world : जगत्प्रथममङ्गलम् । Tyagaraja says that the name chosen was as charming as the person : Rāmabhirāma Ramanīyanāma (Darbār). *Rama Nāma* is also the Victorious Name which bestows success in the mundane as well as spiritual spheres : Jayakara-Nāma (*Dinajanāvana* in Bhūpāla); cf. the custom of Pārāyana of the *Rāmāyana* or the *Sundarakānda* that we do according to formulae like राघवो विजयं दद्याद् मम सीतापतिः प्रभुः ।

As already observed, one of the tenets of the worshippers of the Lord's Name is that the *Nāma* itself is the *Rūpa*, the Form. Accordingly, to the worshippers of Name with such a belief, the Name is not merely an *Upāya*, means to reach the Lord but is *Upeya*, the end itself. It is this tenet that Tyagaraja refers to, as already pointed out, in the two pieces *Smarane Sukham* in Janaranjanī and *Nājivadhāra* in Bilahari, where he says : 'Nāma-rūpame hridaya-munindi' and 'Nā Japa varna rūpama'. This tenet of Name itself being first the means and then the end, both *Upāya* and *Upeya* is expounded in the treatise just referred to, the *Upeya nāma-viveka* of Upanishad Brahman, which Tyagaraja should have known. Upanishad Brahman says :

श्री राम एव नाम स्यन्नाभिधानमुपेयतः ।

उपेयरूपवस्थानं नामार्थ इति विधुतम् ॥ ...

श्रीराम एव नाम स्यात् श्रीरामस्य नाम इति नाभिधानं
कृतः ? नाम्न उपेयत्वात् ।¹

The Name has two phases, even as the Brahman has the two phases, *Saguna* and *Nirguna*. The former is the *Upāya*, the means and the latter, the *Upeya*, the Absolute to be attained.

उपेयोपायमेदेन नामचिद् द्विविधेरिता ।
तत्रोपेयनाम सत्तासामान्यमभिधीयते ॥
नामाभिधानं, नामि चिदभिधेयं, तयोर्न भिद् ।
एवं ज्ञानविभक्तं यदुपायानभिधानं तत् ॥
न ह्युपायं विनोपेयमाप्तुं शक्यं मनीषिभिः ।

उपेयाख्यं निर्विशेषं ब्रह्म, उपायाख्यं सविशेषम् इति मेदेन चिन्मात्र-
रूपिणी नामचिद् द्विविधेरिता * * तत्र तयोर्मध्ये उपेयनामस्वरूपमाह-
तत्रेति । स्वेतरासहसत्तासामान्यमात्रमुपेयनाम भवतीत्यर्थः । उपाय-
नाम निर्दिशति - नामेति । नाम केवलमभिधानं नामास्यास्तीति नामि
चिद् अभिधेयं तथोरन्योन्याश्रयत्वाद् मेदो न युज्यते ।²

The *Upāya-Nāma* or the Name as normally understood has itself four phases, from the gross to the subtle, *sthūla*, *sūkshma*, *bija* and *turya*, each of which forms, in an ascending order, the object of worship as the aspirant evolves higher and higher. In the fourth, the *turya*, the devotee sees not any difference between himself and that state which *Rama Nāma* would endow him with ; that is, he has reached the non-differentiating advaitic stage here. On the attainment of this fourth stage, the aspirant becomes qualified to realise complete one-ness in which the body and the world cease to exist for him and he is just the disembodied consciousness itself, Vikalebara-Chaitanya; this is the stage of *Nāma* itself as the Brahman and the goal, the *Upeya*.

विकलंबरकैवल्योपेयनामस्वरूपतः ।

परमाद्वैतरूपेण शिष्यसे नाम संशयः ॥

1. I got a Ms. of this work from the Upanishad Brahma Math, Kānchi-puram.

2. Frithjof Schuon, *The Transcendent Unity of Religions*, Faber and Faber, p. 182: "The Divine Name is thus a manifestation of the Supreme Principle, or to speak still more plainly, it is the Supreme Principle manifesting itself; it is not therefore in the first place a manifestation, but the Principle itself."

The first three stages of adoration of *Upāya-Nāma* are stages of duality of the worshipper and the worshipped ; the fourth is a stage of unity but the next stage of *Upeya Nāma* is the final realisation where there is no question of duality or non-duality ; it is the absolute impartite state of realisation.

उपायनामभागत्रयं द्वैतं, तत्तुर्थभागोऽद्वैतम्, उपेयनाम्नो निरंशत्वेन
परमार्थत्वमुचितम् इत्यर्थः ।

This detailed introduction is needed to understand Tyagaraja's practice of *Rama Nāma Japa* and the full meaning of his songs on *Rama Nāma*. Just as the wanderings and doings of Sri Sadāsiva Brahmendra along the Kāveri banks, (still a fragrant memory with us) are a proof to us in recent times of the glory of the high *Avadhūta* state, so is the life and *Siddhi* of Tyagaraja a proof of the efficacy of *Rama Nāma* as a potent means of salvation. He was an exponent of the school that the *Nāma-japa* of the Lord is the most effective path and that other paths need not be thought of : Rāma-namamu Sarame gani anya - mārṅa - vichāra metike O Manasā (*Sārame*, Pantuvarāli). According to a tradition in one of the schools of Tyagaraja's pupils, (that of Umayālpuram), Tyagaraja embarked in the prime of his youth, his twentieth year, on the great *Tapas* of reciting *Rama Nāma* ninety-six crores of times ; and it took him twenty-one years and fifteen days to finish this *Japa*; at the end, Tyagaraja had the darsana of Sri Ramachandra and he sang his first piece, *Ela ni dayaradu* in Athāna.

In this connection, we may bear in mind that the *Rama Rahasya Upanishad* lays down that *Rama Nāma* has to be chanted ninety-six crores of times for the attainment of *Siddhi*. Whether the form of the tradition in the Umayālpuram School is true exactly or not, there is no doubt that Tyagaraja did attain *Siddhi* through the *Japa* of *Rama Nāma*. In more than one song does Tyagaraja refer to his having had the visit of Rama or His sight : *Kanugontini* (Bilahari), *Bhavanuta* (Mohana, in charana 1). To utter the Lord's Name became a second nature to him. If the Tamil Saiva Saint prayed to his

Lord that even if he forgot the Lord, his tongue should go on repeating the Lord's Name (Narravā Unnai nān marakkinum sollu nā Namassivāyave), Tyagaraja prays for nothing more than that his tongue should become used to continuous repetition of the Lord's Name: *Mā rasanamuna nī nāmamu mārū mārū balkanu daya cheyumu* (*Sri Raghuvāra-Devagāndhārī*)¹. In *Urake* (Sahāna), he affirms that this king of *Mantras*, viz., *Rama-Nāma*, was ever shining on the tongue of Tyagaraja: Tyagarajuni jihvapai rājillu vara-mantra-rājamunu. He should have developed this practice of *Nāma Japa* very early. Attention may be drawn in this connection to those songs of his in which he himself tells us that he was devoted to Rama from his early years: "chinna nāde yanusarinchu" in *Pāhi mām Sri Rāmachandra* in Kāpi; 'chinna nade nīchelimi galuga gori—chintimpa ledā Sri Rama' in *Nannubrova* in Ābhogi; 'ānātimodalū ninu vediti' in the Bhairavi-song *Ananda-mānanda*; 'ne chinntatanamu nāde' in his *Ninne nera nam-minānura* in Pantuvarālī; in 'chinnanāta nundi ninne gāni nenanylu nammitinā' in *Innallu dayarākunna* (Nārāyanagaṇa); in *Nivegāni* in Bilahari, he describes the Lord as a treasure earned and handed down from the elders of his family (Munu māvamsamuna galugu peddalu tapamulanu jesi yārjinchina dhanamu); and in his *Pāhi mām Hare*, a *Divyanāma* piece in Saurāshtra, he even says that he was born into this world with the name Rama on his lips and had steadfastly kept it up.

Pāhi Rāma yanuchu bhuvini bāgabuttidi-Pāhi Rāma
yanuchu gatti pattu battidi.

He was thus a Garbha- Bhāgavata, like Prahlāda. It is not unlikely, when we recollect the fact that his father Rāma Brahman was a classmate of Sri Upanishad Brahman and both of them were Rama Bhaktas, and Upanishad Brahman Yogi, the author of the treatise on *Nāma* called *Upeya-Nāma-Viveka*, was one of the teachers of the cult of adoring Rama Nāma.

1. Cf. John Damascenus: "We must learn to invoke God's Name more often than we breathe, at all times and everywhere and during all our labours."

In the same song in Saurāshtra quoted above, Tyagaraja says that he had secured the precious pearl of *Rama Nāma*—*Pāhi Rāma Nāma muktāphalamuleriti*.

One of the doctrines of this *Rama Nāma Siddhānta* which we saw mentioned in the *Rama Upnishads* is that Siva knows the value and taste of the sweet name of Rama and that He imparts it to people dying in Benares. This tenet is basic to the entire body of Tyagaraja's songs. When the composer introduces his *Mudra* or signature at the end of all his pieces in expressions like 'Tyagarajanutuni', the expression means Rama praised by both poet Tyagaraja and by God Siva, Tyagaraja being the name of Siva at the composer's birth place, Tiruvārūr. In his Kāpi song, *Inta saukhyamani*, Tyagaraja makes an explicit and full reference to this :—

"Is it possible for me to describe the *ānanda* one derives from chanting *Rama Nāma*? Who knows its measure and quality? Only true and great devotees know it. Lord Sankara, who delights in drinking the nectar of music with the sugarcandy of *Rama Nāma*, knows it well."¹

Inta saukhyamani ne jeppajāla
ento emo evariki delusuno
svara rāga sudhārāsa mandu
vara Rama nāma mane kanda chakkera
misramu jesi bhujinche
Sankaruniki delusunu

At the end of the Kāpi piece *Rama Raghukula jala-nidhe*, there is another reference: "You made Sankara utter in the ears of men of this *Kali*, Your *Tāraka Mantra*."

Kaliyugamanujalakunu ni tārakamu
nitila-netruni chetanu vīnula balkanugā jesina.

1. St. Bernard: "The Name of Jesus is not only light; it is also nourishment. All food is too dry to be assimilated by the soul if it is not flavoured by this condiment; it is too insipid unless this salt relieves its tastelessness. I have no taste for thy writings if I cannot read this Name there..... it is honey for my mouth, melody for my ears, joy for my heart, but it is also a medicine,"

Nityarūpa in *Kāpi* says “*Kāsipati nī Nāmamu balkada*”; *Kana kana ruchira* in *Varāli* cites Siva as a witness to the efficacy of *Rama Nāma*: ‘*Kailāsa sadanudu sākshi*’; *Vāderā*, the well-known piece in *Pantuvarāli* says in the third foot that Siva initiates the ignorant folk of the world in this *Tāraka-mantra* so that they might cross over the *Samsāra*:

Dāri deliyaleni ajnulaku
bhava nīradhi dāti
moksha mandutaku
nīrajāri-dharudu upadesinche
tāraka Nāmamutonu velasina.

Sārame gāni in *Pantuvarāli* is another piece which cites the example of Siva. By making reference to the initiation of *Vālmiki* in *Rama Nāma* by *Nārada* and to *Suka* teaching *Hari Nāma* to King *Parikshit*, the song emphasises to us the primary position which we should give to the *Rāmāyana* and the *Bhāgavata*.

“Did not Siva, the delighter in *Sāma Gāna*, drink with all earnestness the nectar of *Rama Nāma* besides unceasingly uttering it to his holy consort *Pārvati* and explaining to Her its great efficacy and significance?”

Sāma gāna loludau
rajata giri dhāmudaina
Tyāgarāja Sivudu atinemamuto
nāmāmrita pānamu yemarakanu
jesi, Rama Rama Rama yanuchu
satatamu Srīmadadi Gauriki
sringāriki yā mahimalan ā rahasyamulan
ati premanu upadesincha ledā.

The reference to Siva explaining to *Pārvati* the greatness of *Rama Nāma* is to passages like the oft-quoted verse

श्रीराम राम रामेति रमे रामे मनोरमे ।
सहस्रनामतस्तुल्यं रामनाम वरानने ॥

We noted above the interpretation of the significance of *Rama Nāma* given by the *Ramu Rahasyopanishad*, that it is an essence extracted out of both the *Nārāyana Ashtakshari* and *Siva Panchākshari*. The doctrine is set forth fully by Tyagaraja in his Kharaharapriyā song *Evarani* :

“What do people determine you to be and how do they worship you ? As Siva, Mādhava, Brahma or the Supreme Absolute ? I prostrate before those wise ones who found the solution by extracting and combining the soul of each of the two *mantras*, Ra from Om Namō Nārāyanāya and Ma from Om Namas Sivāya ” ¹.

Evarani nirnayinchirirā nin—
etla ārādhinchirirā, Naravara
Sivudano Mādhavudano Kamalabhavudano
Para Brahmano
Siva-mantramunaku Mājivamu
Mādhava-mantramunaku Rājivamu
ī vivaramu delisina ghanulaku mrokkeda.

A further point in this process of extraction of the essences of the two *mantras* is also suggested by Tyagaraja when he says ‘ī vivaramu delisina’ and calls the two extracted syllables the “*jiva*” or life of the two *mantras*. This ‘vivara’ or further detail of how these two syllables constitute the ‘*jiva*’ or life of the two *mantras* is that if “Ra” is taken out of “Nārāyanāya”, the word becomes “Nāyanāya” and would mean “It helps not as the path for the aspirant” and if “Ma” is taken out of “Namās Sivāya” the expression becomes “Na Sivāya” meaning “not for good”.

1. In the song the actual order of the syllables as set forth by Tyagaraja is not Ra-ma but Ma-ra which according to some imaginative interpreters is a reference to the sage Vālmiki of whom Tyagaraja is adored as an incarnation and the story of Vālmiki, who unable to utter Rama, was going on uttering Mara-mara so that in the concatenation, the correct name Rama was automatically formed; even such an utterance is considered efficacious according to *Nama-siddhanta*, as explained here below.

This is all set forth by Upanishad Brahman at some length in his *Upeyanāma-viveka* :

तत्श्रीरामनामतुल्यं न विद्यत इति । नारायण-शिवमन्त्राणां तारकत्वेन विद्यमानत्वात् रामनामतुल्यं नास्तीति । कथमित्यत आह—नारायणेति सार्धचतुर्भिः ।

नारायणाष्टक्षरे तु रामनामाद्यवर्णकम् ।

न योजितं यदि तदा नायनाय मनुर्भवेत् ॥ इति ।

‘ओं नमो नारायणाय’ इत्यष्टक्षरे रामनामाद्यवर्णरेफयोजनाभावे अयं मनुः नायनाय न मोक्षाय भवेत् ।

दिव्यश्रीशिवपञ्चार्णे रामनामान्यवर्णकम् ।

न योजितं यदि तदा न शिवाय भवेन्मनुः ॥ इति ।

‘नमःशिवाय’ इत्यत्र मकारयोजनाभावे न शिवाय न ब्रह्माप्तये भवति ।

रामनाम्नि प्रातिस्विकाक्षरयोजनतः किं भवेदित्यत आह—

मनुद्वयं यदा राम नामद्वयक्षरयोजितम् ।

तदा शिवायायनाय भवत्येव न संशयः ॥

शिवनारायणमनु मुक्तिदापनशक्तिदम् ।

तस्मात्प्राधान्यतो नाम स्मरतां मुक्तिदापने ।

शक्तिरस्तीति किं चित्रं स्मर्तृन्नामोद्धरेत्क्षणात् ॥

इति ।

Another tenet of the *Nāma*-worshippers must now be referred to, as on this question, Tyagaraja keenly asserted his reformatory zeal. One of the further developments in the direction of the glorification of *Nāma* as the easiest of means is the view that just as fire burns even if it is touched without knowledge, the Lord's Name saves one, if it comes from any quarter and in any form, even if it is uttered unconsciously or in play, ridicule etc., and even if the letters constituting the name Rama, Siva, etc., occur as part of other sound-combinations in sentences of other meanings. The *Vishnu Purāna* says, and this and other similar verses are quoted by Sankara in his *Vishnu sahasra nāma bhāṣya* :

अवशेनापि यन्नाम्नि कीर्तिते सर्वपातकैः ।
 पुमान् विमुच्यते सद्यः सिंहस्तैर्मृगैरिव ॥ ¹ 6. 8. 19.
 ज्ञानतोऽज्ञानतो वापि बासुदेवस्य कीर्तनात् ।
 तत्सर्वं विलयं याति तोयस्थं लवणं यथा ॥

The *Bhāgavata* also upheld this view and illustrated it with the classic story of Ajāmila, who, having spent his life in dissipation, called out at the time of his death, the name of his last beloved son, which was Nārāyaṇa. The moment the sound Nārāyaṇa came out of that sinner's mouth, all his sins vanished, and the emissaries of Vishnu rushed to prevent those of Yama from claiming Ajāmila. It is declared on that occasion that whatever the spirit or manner in which one uttered the Lord's Name, he is saved. The medicine does not expect one to know it, to give him the cure.

संकेत्यं पारिहास्यं वा स्तोभं हेलनमेव वा ।
 वैकुण्ठनामग्रहणमशेषाघहरं विदुः ॥
 पतितस्खलितो भग्नः संदष्टस्त आहतः ।
 हरिरित्यवशेनाह पुमान्नाहति यातनाम् ॥
 यथागदं वीर्यतममुपयुक्तं यदृच्छया ।
 भजानतोऽप्यात्मगुणं कुर्यान्मन्त्रोऽप्युदाहृतः ॥ VI. 2. 14, 15, 19.

Ajāmila uttered the whole name, though it was as referring to his son. To illustrate the case *Sāṅketya*, Bhāgavatas tell some stories and illustrations. One is the conversion of Vālmiki by Nārada, which incident is referred to by Tyagaraja in the Varāli piece, *Ī menu galiginaṇḍuku*. But the Bhāgavatas say that Vālmiki—the hunter could not, as already referred to, utter 'Rama', but, as a man of the forest could utter 'Mara', the tree; Nārada ingeniously asked him to repeat fast

1. This verse is echoed by Tyagaraja in his Kāpi piece 'Rāma Pāhi Meghasyāma' where he gives the same simile of Nāma-recital being the lion's roar that keeps away the wicked :

"Durjana ganamula varjinchutaku Nāmagarjana gatiyantini O Rama" which shows how these texts of the school were constantly in the composer's mind.

Mara-Mara-Mara, so that in the chain, as it were, 'Rama' automatically sounded.

Ayyāvāl, the predecessor of Tyagaraja and one whose teachings on the subject of *Nāma-Māhātmya* held the field in Choladesa, subscribed to this view and in some verses in his hymn on the Lord's name, *Ākhyā Shashti*, referred to the Name Siva saving one even if its sounds were somehow introduced in the speech of a man, for instance, अधिवाराशिवसति ; 'Where does he live' asks one; 'on the beach', says another; in the answer, the sound combination Siva occurs !

This, Tyagaraja felt, was carrying it too far. The uttering of the Lord's Name, he insisted, should be informed by love for the Lord. Those who do not love the Lord know not the relish of His Name.

Rama nīyeda prema rahitulaku
nāma ruchi delusunā (Kharaharapriyā) ¹

Besides, Rama means the essence of Siva and Vishnu ; Rama is Brahman itself ; what is the use of repeating the sound Rama, without any knowledge of its meaning or as referring to another person or object ? Tyagaraja elaborates his view by a series of telling similes.

" The Name must be uttered with a knowledge of its significance and with contemplation of Rama. Closing the senses up for a minute and realising the real truth of the *Tāraka-rūpa* of Rama, one should utter the Name.

" Rama means a woman ; that leads to lust etc. Rama is the name of the Supreme Brahman too ; that removes all the distress of mortal birth.

" Arka is the name of a poisonous plant ; Arka means the Sun that dispels all darkness.

1. See the previous Chapter p. 78.

“Aja means a goat ; Aja means also Brahman, who would bless you with success”. (Song in *Pūrnachandrikā*).

Telisi Rāma chintanato Nāmamu
seyave O manasā—
talupulanni nilipi nimishamaina
tāraka rūpuni nija tattva mulanu telisi--
Rāmā yana chapalākshula peru
kāmādula boruvāru veru
Rāmā yana Brahmamunaku peru
ā mānava jananārtulu diru
arka manuchu jilledu taru peru
markata buddhulettu diru
arkudanuchu Bhāskarnuniki beru
kutarkamanedu andhakāramu diru
aja manuchu meshamunaku beru
nijakorika lella gī deru
Ajudani vāgisvaruniki beru
vijayamu galgunu Tyāgarāja nutuni.

It may be noted how Tyagaraja's words here echo those of Upanishad Brahman in his *Upeya nāma viveka* :

—इति रामशब्देन प्रत्यगभिन्नं ब्रह्मोच्यते ।

Cf. Tyagaraja : Rāmāyana Brahmamunaku peru.

Explaining the full implications of the name Rama as the quintessence of the Upanishadic *Mahāvākya* “Tat tvamasi”, Upanishad Brahman says :

रामनामार्थः क इत्याशङ्क्य प्रत्यगब्रह्मैक्यमित्याह-
तदर्थो रेफ आम्नातः त्वमर्थो मार्ण उच्यते ।
रार्णेण मार्णसंयोगः भवेदसिपदार्थकः ॥

Again

रवाच्यमीशचैतन्यं रलक्ष्यं सत्यवित्सुखम् ।
मवाच्यं जीवचैतन्यं मलक्ष्यं प्रत्यगीरितम् ॥

And for the words of the Pallavi “Telisi Rāma Chintanato Nāmamu”, the following in Upanishad Brahman may be seen:

य इत्थं रामनामार्थं ज्ञात्वा नाम स्मरेत् सदा ।
स याति परमाद्वैतमहासाम्राज्यवैभवम् ॥

That *Nāma Kīrtana* is not a mechanical process, that a real practice of this means a full equipment of knowledge, self-control, purity of mind, devotion, concentration, etc., has also been emphasised in the books. In his comments on the name *Visva*, which leads the one thousand Names of Vishnu, Sankara says that it is only one who has realised the truth that God is *Visva*, Everything, that can utter the *Nāma*. Sankara's teaching here in his comments on the Name *Visva* is summarised by Tyagaraja in the last foot of his Bilahari song *Intakanna yānanda*—Nī Japamulu velanī jagamulu nīvai rājillunaya. Such a realisation would make one completely refrain from *himsā* etc., and such a person deserves to sing the Lord's Name. Some texts go so far as to say that only the realised souls that have become one with the Lord that can take the Name; others should not vainly take it, नाविष्णुः कीर्तयेद्विष्णुम्, नाऋः कीर्तयेद् ऋद्रम् ।

We have already drawn attention to the fourth and fifth stages of *Nāma Pārāyana* which are stages of *advaita*. Upanishad Brahman says in his *Upeya nāma viveka* that the repetition of *Rama Nāma* should be attended with the non-dual contemplation, *advaita-bhāvanā*.

उत्तमाधिकारिणामैक्यानुसन्धानतो भगवत्प्राप्तिमाह-
सदा रामोऽहमस्मीति तत्पतः प्रवदन्ति ये ।
न ते संसारिणो नूनं राम एव न संशयः ॥

Again

श्रीरामनामसाम्राज्यं स्वाभेदेनैव भाषयेत् ।

And

तावदेवं रामोऽहमहमेव राम इति भाषयेत् ।

Passages in Tyagaraja giving expression to this *advaita-bhāvanā* are quoted below at the end of the last chapter when dealing with the highest phase of *Bhakti*.

In the *Padmapurāṇa*, ten pitfalls of the enthusiasts of *Nāma kīrtana* are set forth and their avoidance is insisted upon. They are characterised as ten offences against the Lord's Name, *Nāma-aparādhas*. The first is the deriding of good men, *Nindā* of *Sādhus*. The second is to see difference between one form of Divinity and another, e.g. *Siva* and *Vishnu*. Then, disregard for *Gurus*, denouncing the *Vedas* and *Sāstras* as needless, considering that the glorification of *Nāma* is in fact an exaggeration, committing sins on the strength of the *Nāma*, absence of purity of mind achieved through refraining from injury to others, from lying, stealing, incontinence and receiving gifts. The next is to desist from all *Karmas* and *Dharmas* on the excuse of the *Nāma-Japa*. Then, teaching the Name to the faithless and the un-interested. And lastly, failing to cultivate benevolence and continuing to be dominated by *Ahamkāra* and *Mamakāra*, the sense of 'I' and 'Mine'.

सतां निन्दा नाम्नः प्रथममपराधं वितनुते
 शिवस्य श्रीविष्णोः य इह गुणनामादि सकलम् ।
 धिया भिन्नं पश्येत् स खलु हरिनामाहितकरः

* * *

गुरोरवज्ञा क्षुतिशास्त्रनिन्दनं तथार्थवादो हरिनामकीर्तने ।
 नन्ना बलाद्यस्य स पापबुद्धिः न विद्यते यस्य यमैर्विशुद्धिः ॥
 धर्मव्रतस्यागदुतादिसर्वगुणक्रियासाम्यमपि प्रमादतः ।
 अश्रद्धां विमुखेऽप्यशृण्वति यश्चोपदेशः—॥
 श्रत्वापि नाम माहात्म्यं यः प्रीतिरहितोऽधमः ।
 अहंममेतिपरमो नाम्नस्त्वोऽप्यपराधकृत् ॥

We find in Upanishad Brahman's *Upeya nama viveka* :--

सन्निन्दासति वैभवान्तरकथा श्रीशेषयोमैदधीः
 अश्रद्धा क्षुतिशास्त्रदेशिकगिरा नाम्न्यर्थवादभ्रमः ।
 नामास्तीति निषिद्धवृत्तिविहितस्यागौ च कर्मान्तरैः
 साम्यं नामनि शंकरस्य च हरेर्नामापराधा दश ॥

Tyagaraja was one of those who considered the recitation of *Nāma* a high form which only qualified people should resort to, if they should reap the benefit. To the second and partly to the seventh *Aparādha* referred to above, Tyagaraja's *Sukhi Evaro* in Kānada, gives expression :

“ Who is the blessed one that enjoys the bliss of *Rama Nāma*, the highest of *mantras* calculated to save men from bondage? Who is that blessed one who, unflinching from truth, serving all humanity and free from hatred towards other Gods, sings sweetly the *Rama Nāma* ?”

Sukhi evaro, Rāma nāma sukhi evaro—
satyamu dappaka, sakala lokamulaku
bhritiyudai *daivabhedamu leka*
nityamaina susvaramu gānamuto

There is again reference to the second *Aparādha* in the essentials of a true devotee described by Tyagaraja in his *Bhaktuni Chāritra* in Begada, ‘Siva Mādhava bhedamu jeyagarādu’¹. In *Vinatāsuta* (Jayantasena), Tyagaraja condemns as useless disputations about different faiths.

In the Sankarābharana song on Siva, *Sambho Siva Sankara*, he describes the Lord as one who always puts down the pride of those inferior people who revel in sectarian differences :

Mata-bheda-patita-mānava-
mada-santata-bhanga.

In *Itaradaivamula* again, Tyagaraja says that, without any prejudice against other faiths, he is devoted to Rama—
‘matabhedamuleka sadā madini marulu gonna tanaku’².

1. In the Todi song on Dharmasamvardhani, ‘Karuna judavamma’, in the third charana, Tyagaraja addresses the Goddess as being Herself Siva and Rama.

2. In the true spirit of one who, while adoring one form as his dearest, held in respect the rest as but other forms of Divinity, Tyagaraja raised Subrahmanya as unequalled among the Gods ‘Nivanti daivamu shadānana’ (Todi), and Devi as the refuge of his family—Tyagaraja Kulasaranye (‘Ammadharma samvardhani’—Athāna).

“ Only such a *Rama Bhajana* as is done with a mind free from the six inner enemies, lust, anger etc., will bring salvation, and free one from the ills of this world.”

Paraloka sādhaname manasā
smara lobha mohādi pāpulanu
smariyinchake Sri Rāma bhajana, paraloka
jananādiroga bhayādulache
jagamandu galgu durāsalache
tanayādi bhāndhavula bhramache
dagala nīdu Tyāgarājanutuni
(Pūrvakalyāni).

The very fruit of *Nāma-japa* is that the Name purifies one's mind :

Ni Nāmamuche nāmadi nirmalamainadi (*Jñānamosa-garādā*-Shadvidhamārgini). And hence is *Rama Nāma* the most sanctifying name—Paramapāvana-nāma (*Ramāramana*-Vasantabhairavi ; *Dāsarathi nī rinamu*—Todi).

“ If there is one who thus worships the Lord truly with His Name,—surely, who can equal him ?

nī japamuna hridayamu vega
rājillanu jesina ...

Hariyanu vāni sari evare (Todi).

“ Who can equal that worshipper of the Lord's Name, who has cleared his mind of all its manifold lumber, who has steadfast devotion, who discards sectarian disputes, who longs for the Lord, who has established the Lord's feet in his heart, who shuns like poison the company of those who do not enjoy this happiness and who values the company of true devotees ? Who can equal those whom the meditation of the Lord transports to ecstacy ? ” (*Ibid*).

And “What can equal our own human birth if we could do this adoration of the Lord with the flowers of His Glorious Names.”

Nāma kusumamulache ¹ pūjinche
nara janname janmamu (Srirāga)
and if one cannot have true love for *Rama-Nāma*,
of what use is his life—

Ramachandra nī nāmamandu nija – premaleni
bratukemi (Varāli-*Pahi paramatma*)

The Lord's Name brings prosperity here, and leading one on the right path, it brings one to the abode of Divinity or is itself all prosperity, all austerity and the abode eternal.

Kshemamu divya dhāmamu nitya nemamu
Rāma-nāmamu (*Vandanamu-Sahāna*).

The most elaborate expression or exclamation relating to the joys of uttering *Rama Nāma* is of course the long *Divya-nāma* in the auspicious Saurāshtra in which Tyagaraja simply loses himself as it were :

“Melu melu Rāmā-nāma-sukham i dharalo manasā ” (Text pp. 135-6).

Ah Mind ! Exceedingly superior in this world is the bliss of Rama's Name to the joy of a thirsty man getting water to drink, of a pauper coming by a treasure, of getting water in draught, ² of

1. cf. in Paripālaya (Rītigaula) the idea, ‘Harināmasmaranamulu viru tāmara’ and ‘Hrit-kumudasumamula’ in the last charna of the Ahiri piece ‘Challare’. It is necessary to understand fully the significance when Tyagaraja speaks more than once of Nāma-Kusuma, of the Name of Lord as the flower of His worship. According to the prescribed directions for the adoration of *Rama-Nāma* (Rama Mantra Purascharana and Kriyāyoga), Rama Mantra itself is to be used as the flowers for the *Puja*; Nama-Japa is the flower worship (pushpa-archana). See *Tattvasamgraha Ramayana* already cited, *Sundara*, Cantos 13, 14.

2. Cf. Vālmiki's comparisons of Dasaratha's joy when Visvāmitra came :
यथा वर्षमनूषके ।

a frightened person getting courage, of a hungry man getting a sumptuous feast, of an angry man calming down, of an ignoramus becoming suddenly learned.

Nay, Tyagaraja exalts the bliss of the utterance of the Lord's name above even the sweet devotional music, above even the bliss of contemplating upon God, or the spiritual experience or the realisation of Brahman itself.

* * *

Srikarudau Sri Rāmuni manasuna
chintinchu sukhambukante

* * *

cheyatagu vedānta vichārana
cheyaga galgu sukhambukante
bāyaka nirguna bhāvamu galapara
Brahmānubhava sukhambukante—
Melu melu Rāmanāmasukham ī dharalo manasā.

CHAPTER VI

ISHTA DEVATA

“*Rāma nī samānamevaru*”, “*Rāma eva daivatam*”

NO POEM of the world other than the *Rāmāyana* has given to a whole country and its countless millions a personality which, despite the passage of ages, remains still a living force of inspiration for individual conduct as well as public life, the mere mention of whose name still thrills, draws tears of joy and makes people break down. Kusa, who did not know the identity of his father, Sri Rama, came in great excitement on hearing of a scuffle between his brother Lava and Lakshmana's son, Chandraketu; but there was Rama also standing there; Kusa saw the personality before him, and, as his turbulent spirit calmed down, he said to himself, ‘Ah! What a form to make men's minds settle down in tranquility! Surely, the poet of the *Ramāyana* enriched the divine language through a fitting personality!’

अहो प्रासादिकं रूपमनुभावश्च पावनः ।

स्थाने रामायणकविर्देवीं वाचमवीवृषत ॥

Bhavabhuti: *Uttararamacharita* VI. 20.

We have known sceptic high-brows of our own times spending the evening of their lives in thralldom to the inimitable charm of both the *Rāmāyana* and Sri Ramachandra. No wonder the Hound of Heaven of Rama and the *Rāmāyana* has claimed these, our own men; but witness how even those of other faith have come under the spell of this personality, those like Kabir in the North and in our own parts, the British Collector of Madhurantakam, who had the vision of Sri Rama standing bow in hand and guarding the embankment of the lake from breaches during a storm, and how from the early centuries of the Christian era, the entire South-East Asia, from Cambodia to Java, came under His influence, temples were raised to Vālmiki there, the *Rāmāyana* was read in public in shrines,

and plays on Rama's story still continue to be enacted in the Indonesian Islands by masses who have become Mohammedans.

We in the South have adored Rama for ages in the form in which He came to us, as 'the glorious Young Prince' (Chakravarti-t-tirumahan) who renounced his kingdom without even the slightest fall in the excelling charm of his face.

न चास्य महर्तो लक्ष्मीं राज्यनाशोऽपकर्षति ।
लोककान्तस्य कान्तत्वाच्छीतरश्मेरिष क्षपा ॥
न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।
सर्वलोकातिगस्येव दृश्यते चित्तविक्रिया ॥

Rāmāyana II. 19.32.33.

दधतौ मङ्गलक्ष्मीमे वसानस्य च बल्कले ।
ददृशुर्विस्मितस्तस्य मुखरागं समं जनाः ॥

Raghuvamsa XII. 8.

In the North, Rama ruled as king over the land and hearts of men, and as Raja Ramachandra, he still continues to do so. 'Rama' 'Rama', said everybody; when Rama ruled, the world was all one Rama :

रामो रामो राम इति प्रजानामभवन् कथाः ।
रामभूतं जगदभूद् रामे राज्यं प्रशासति ॥

Rāmāyana VI. 131.102.

—a rule whose description Tyagaraja could not leave out of his songs :

Kārubāru Seyuvāru
galare nīvale Sāketanagarini
ūrivāru desajanulu vara munulu
upponguchunu bhāvukulayye
nelaku mūdu vāna lakhilavidyala
nerpu galigi dirghāyuvu galigi
chalamu garva rahitulu gāleda
sādhu Tyāgarājavinuta Rāma

(Mukhāri).

“Rama ! Has there been anybody who has reigned over Ayodhyā like you, protecting the subjects and securing the happiness and prosperity of the urban and the country folk and the Rishis ? Your subjects had the three rains, they were learned in all arts and lores and learning, lived long, and were above all, free from deceit and arrogance.”

And it is the re-establishment in this land of this Rāmarājya that Mahatma Gandhi prayed for, a kingdom in which every body, looking at Rama and following him, desisted from mutual injury (*himsā*) :

राममेवानुपश्यन्तो नाभ्यर्हिसन् परस्परम् ।

Rāmāyana VI. 131.100.

In the rich field of Sanskrit drama, when one examines the themes, one finds the largest number depicting the life of Rama. It is just as it should be, says Murāri, himself the author of the play *Anargha Rāghava* (the Inestimable Rāghava). In the prologue to this play, Murāri says that no apology is needed for his having chosen the *Rāmāyana* as the theme and Rama as the Hero. If one should leave aside Rama's story as a theme much dealt with by the predecessors, where can one find a Hero endowed with so many excellences ? And how else can poets endowed with gifts of expression help and gratify themselves than by glorifying Sri Rama ?

अयं च प्राचेतसीयं कथावस्तु बहुभिः प्रणीतमपि प्रयुञ्जानो नापराध्यति श्रोत्रियपुत्रः । पश्य

यदि क्षुण्णं पूर्वैरिति जहति रामस्य चरितं

गुणैरेतावद्विर्जगति पुनरन्यो जयति कः ।

स्वमात्मानं तत्तद्रूपगदमगम्भीरमधुर-

स्फुरद्वाग्ब्रह्माणः कथमुपकरिष्यान्ति कवयः ॥

Our composer varies Murāri's verse a little and asks :

“What if sages like Vālmiki and other poets have described you, Oh Rama, excellently

and in a manner that true devotees of yours applaud? Could my yearning cease for that reason? I feel the appointed service of my life is to sing your glory."

E paniko janminchitinani nan-
 nenchavaladu Srī Rāma ne
 Sripati Srī Rāmachandra nī
 chittamunaku teliyadā ne
 Vālmikādi munulu narulu ninna
 varninchiri nāyāsa dirunā
 melmiyai yundunu sadbhaktulu
 mechchudure Tyāgarājanuta ! ne
 (Asāveri).

Working a further variation of the same idea, Tyagaraja asks the Lord in his *Elāvātara* (Mukhāri): "For what purpose did you incarnate as Rama? . . . Was it to grant boons to Tyagaraja who has strung for you gem-garlands in various *Rugas*?"—"Sata rāga ratnamālikalu rachinchina Tyāgarājuku varamosagutandukā?" Without any such question, he affirms in *Chesinadella* that the very love of Tyagaraja had taken incarnation as Rama.

When dealing with *Rama Nāma*, we noted some of the literary and historical antecedents of Tyagaraja's adoration of Rama and His Name. In the North, the Rāmānandīya school developed the cult of Rama worship to a great extent. Rāmānanda, Tulasidas and Kabīr contributed to the glory of its literature. The *Adhyātma Rāmāyana* became one of the important works of this school. Other versions of Rama's story, like the *Ānanda* and *Adbhuta Rāmāyanas* and the *Bṛihad-dharma Purāna* further developed this cult. Special *Samhitās* or religious compilations like the *Agastya Samhitā* were produced to set forth in great detail devotion to Rama and the conduct of his worship, festival etc. A few works of this considerable Rama-literature, like the *Rama-Gītā* and *Rama-*

Sahasranāma, are referred to in the *Ramarahasyopaniṣad* itself. King Visvanātha Simha of Vāghela (Bundlekund) did for this school of Rama Bhakti what Bopadeva and Chaitanya's disciple Rūpa Gosvāmi did for Krishna-bhakti, by analysing and systematising the *Rasa* of (Rama) Bhakti on the basis of *Ālamkāra Śāstra*. A reference to these literary antecedents is made here to enable us to understand some allusions in Tyagaraja's songs which cannot be traced to the *Vālmiki Rāmāyana*. For instance, the allusion to hunter Vālmiki being initiated in *Rama Nāma* by Nārada and an Apsaras, turned crocodile and undergoing sufferings, being saved by Ānjaneya by the chanting of *Rama Nāma*. In his Kalakanthi piece on Sita, *Srī Janakatanaye*, Tyagaraja refers to Indra worshipping Sita, (which is an echo of the story of Indra sending Sita divine *pāyasa*, during her prison days) and to the *hundred-headed* Ravana.

Satavadanādyāsara jaladharānile
satamakha kirīta lasanmani gana nīrājita charane.

In another song of his on Sita, *Dehi tava pāda bhaktim* in Sahāna, he refers to the sage Agastya singing of Sita and to the hundred-headed Ravana again : Kalasaja gīta mudite..... Satamukha mada damane.

In the well known Kāmbhoji piece *Mā Janaki*, he speaks of Sita leaving her real form in Agni and following Ravana only with a Māyā form.

Māyākāramunichi
sikhi chentaneyundi
dānavuni ventane chani.

All these references are to other *Rāmāyanas* like the *Adbhuta*, in which Sita has been specially glorified. Similar allusions bearing on the glorification of Hanumān are also to be sought for in the same sources, e.g., the mention of Ānjaneya sitting under the Pārijāta tree, in *Pāhi Rāma Dūta*, in

Vasantavarāli, of his reading holy *Purāna* at Rama's bidding, in the piece *Kalugunā Pada Niraja* in *Pūrnalalitā*.¹

The reference to the third and sixth chapters of the work of Vālmiki, in the Anupallavi of the Īsamanohari piece *Manasā Śrī Ramachandrūni* is to the *Adhyātma Rāmāyana*, describing the divine origin of Rama and Sita². The link with such Rama-literature is also borne out by Tyagaraja paying respects to Tulasidās as the first Bhakta to be saluted in his *Prahlāda Bhakti Vijaya Nāṭaka*.

In South India especially, the *Rāmāyana* of Vālmiki was popularised to a great extent by a long succession of exponents and commentators, beginning with the pioneers of the Vaishnava Bhakti Sampradāya. Among musician-devotees who had chosen the Rama-form for their devotion, there was Bhadrāchala Rāmadās, whose life and songs exerted influence on the imagination of Tyagaraja. Rāmadās especially, Tyagaraja mentions in two pieces: in his well-known Devagāndhārī song, *Kshira sāgara sayana*, Tyagaraja tells Rama that he knew well how Rama liberated Rāmadās of firm mind from the prison.

Dhīrudau Rāmadāsuni bandhamu
dirchinadi vinnānura.

In his *Emidova Balkumā* in Sāranga, he tells Rama, "Were I Rāmadās, Sita would have spurred you to go to my rescue."—Rāmadāsuvalē naite Sitābhāma mandalinchunu nīto 3.

Among other Rama devotees, we may also mention here poet Rāmabhadra Dikshita of Tiruvisanallur, a contemporary of Sri Ayyāvāl, whose hymns on Rama were very popular all

1. Cf. the verse recited among preliminary prayers before the reading and recital of the epic, वैदेहीसहितं etc.

2. Bālakānda, cantos 3 and 6: Here in canto 3 the birth of Rama is described like that of Krishna in the Bhāgavata, the Lord first appearing in his supreme Nārāyana form before the mother, and the latter uttering a prayer to Him as Lord Nārāyana. In canto 6 in which Sitā's marriage is described, sage Nārada is introduced to point out that Rama and Sitā are the eternal Nārāyana and Lakshmi.

3. Rāmadās is mentioned also among foremost devotees in 'Kaligī Yunte gadā (Kiravāni).

over Choladesa. Last but not least was his father's classmate Upanishad Brahman, a Rama-devotee and his own father, Rama Brahman, thanks to whom Tyagaraja was a Garbhābhāgavata. At the end of his *Rāma nī samānam evaru* in Kharaharapriyā, Tyagaraja calls Rama the treasure of his family, i.e., his family deity, 'Kula-daivata' and at the end of the Pūrnachandrikā piece, *Palukavemi*, he says "My parents gave Bhakti and protected me."

Talli tandri bhakti nosagi rakshinchiri.

In *Innāllu* (Nārāyanagaula), he calls Rama again his heirloom 'Kuladhana', and adds that from his early years, he had relied on none but Rama 'Chinnanāta nundi ninne gāni ne nanyula nammitinā, O Rama.'

From the point of view of all this religious literature pertaining to Rama, we may boldly say that among productions distinguished both in quantity and quality, by a single poet-devotee like Kamban or Tulasi, the corpus of Tyagaraja's songs too occupies a prominent place.

Rama, it is well known, was an incarnation of God. But according to this cult of Rama Bhakti, the very word Rama meant Para Brahman.

रमन्ते योगिनोऽनन्ते सत्यानन्दे चिदात्मनि ।

इति रामपदेनासौ परं ब्रह्माभिधीयते ॥

says the *Rāma Pūrva Tāpani* Upanishad. In the well-known Pūrnachandrikā song, which is specially significant here, Tyagaraja expressly states that the word Rama means Para Brahman; and in the twelfth foot of *Pāhi Kalyānarāma*, he calls Rama Paramaina Brahmanu. In a very large number of songs, he addresses Rama as the one God, the first God, Lord of everything, source of everything, immanent in everything, the essence of everything, and so on and describes him in terms of the Supreme Being, devoid of beginning, middle or end (Ādyantarāhita in *Ela nī daya* and Ādimadhyarāhita in *Nīdaya rāvalegāka* and *Edāri sancharinturā*), beyond word

and mind (Avāṅg-mānasa-gochara in *Duduku*), devoid of modification (Avikrita in *Jagadānanda*), impartite whole (Akhandarūpa in *Srī Rama Rama*—Pūrnachandrikā), one with out second (Advaita in *Sundarataradeham*), devoid of name and form (Nāma-rūpa-rahita in *Sarvaloka*—Huseni), and unqualified absolute (nirguna and nirgunarūpa in *Hari Hari nīyokka*, *Nātha brovave* and *Jo Jo Rāma*). It is because by Rama, Tyagaraja meant not merely the incarnation of God as Dasaratha's son, but the Supreme Being itself that even when dealing with the Narasimha incarnation in the *Prahlāda Bhakti Vijaya*, he uses the name Rama. Thus not only did Tyagaraja henotheistically call his Rama the best amidst the Trinity (Muggurilio melaina Rama in *Siggumāli*) but in accordance with the tenets of the Rama cult considered Rama as being something above the Trinity and the Supreme Being, the one Absolute, of the form of *Sat*, *Chit* and *Ananda*. In his *Jagadānanda*, he speaks of Rama as being of the form of Siva, Brahmā and Kesava (Purahara-sarojabhava-kesavā-dirūpa). In his Īsamanohari piece, *Manasā Srī Ramachandruni*, Tyagaraja speaks of Rama as the Supreme Being beyond the Trimūrtis and one who ordains each of the three Mūrtis to His respective duty.

In *Nijamarmamulanu* (Umābharana), he says that it was the Supreme Rama who set up the *gauna* forms of Brahmā, Vishnu and Siva and made them play their respective roles and *lilas*. From the ant to the Trimūrtis, Brahmā, Siva and Kesava, Rama abides in all (Rama nannu brovara). In *Evarchchirirā*, in the charana, he says that the Trimūrtis could not save Kākāsura from Rama's arrow and on the fall of Rāvana, the Trimūrtis praise Rama (*Emidova*). In *Bhakti bichcha* (Sankarābharana), he calls Rama superior to the Trinity: Trimūrtulakati melmi Rama; he is the Lord of Hari, Padmāja (Brahmā) and Sarva¹ (Siva)—Haripadmajasarvesah in *Rama*

1. The text here, in all editions including the one in this book, reads **सर्वेशः**; which should be corrected into **शर्वेशः**:

eva daivatam. So also in *Mummūrtulu gumigūdi* in Athāna. Not only is Rama beyond the three gunas *Sattva*, *Rajas* and *Tamas*, but he is the Supreme God endowed with excellences which are absent from the three Gods Siva, Vishnu (*Vāmana*) and Brahmā who has each His blemish, of harshness, of deceitfulness, and of passion. Rama is indeed unique in His excellences and acts. It may be noted, the excellences of Rama with which Tyagaraja contrasts the drawbacks of the Trimūrtis, (*Endundi vedalitivo*—Darbār) are all very significant and based on some of the most noteworthy points of greatness in Rama mentioned by Vālmiki; thus as against the severity that Siva would show at the slightest mistake is the guna mentioned by Vālmiki in the description of Rama as रिपूणामपि वत्सल—kind-hearted even towards foes. While Vāmana had to adopt craftiness to overcome Bali, Rama in the full confidence of his prowess asked the enemy Rāvana who was tired and had been rendered destitute to retire for the day and come back refreshed and equipped : गच्छानुजानामि etc.; and with reference to the particular sin ascribed to Brahmā Rama stands supreme as the exemplar of sexual purity, one who would not even look at others' women : रामस्तु परदारान्वै चक्षुर्भ्यामपि नेक्षते । In fact, the things Rama did or said, Rama alone could have done or said—यथा स एवार्हति तत्रभाषितुम् । as Vālmiki says.

The immanence of Rama in all beings from Brahmā downwards is mentioned in *Nijamuga nī mahimalu* in Sahāna. The Vāgadhīsvari song *Paramātmudu* is wholly devoted to the immanence of Rama as Paramātmān.

“ Know all well how Paramātmā shines in glory in everything, in Hari, Hara, Devas, human beings, the innumerable worlds, species of creations, the five elements, mountains and trees ”

(and Tyagaraja adds that) the Lord is in the good as well as in the bad, Sagunamulo viḡunamulo satatamu, echoing the *Gīta* अमृतं चैव मृत्युश्च सदसचाहमर्जुन ।

And in the Garudadhvani piece *Tattvameruga*, he expressly states that Rama is the meaning of the Upanishadic Mahāvākya, 'Tat tvam asi'

Tattvamasi yanu vakyārthamu

Rāma nīvanu Para tattvameruga taramā.

To proclaim this Upanishadic truth, Tyagaraja seems to have pitched upon a *Raga* with a suggestive name: Garuda, on whom the Lord is riding, is esoterically deemed to be *Chandas* or the Veda (छन्दोमयं गरुडमन्त्रम्) and this 'Tattvamasi' is the Vedic message, the *Garudadhvani par excellence*. That Rama is the immutable Supreme is also brought out in *Kadaluvādu* in Nārāyanagaula.

That the Rama form, as such, was his 'Ishta Daiva,' favourite deity, Tyagaraja himself says expressly "Ishta Daivamu nīve" in *Syāma sundurāṅga* in Dhanyāsi, and 'Rāma eva Daivatam Raghukula tilako me' in a song in Balahamsa. To Tyagaraja, Rama was the God and none else.

Vādera Daivamu, Undedi Ramudokadu, etc.

In his Bhairavi song, *Ni vanti*, he exclaims:

"O Rama! After deep reflection, I see it is impossible for me to find another God like you; if one wants to speak, he should speak about you; if one wants to sing, he should sing in praise of you alone; if one wants to associate with anybody, he must associate with you alone.

Nivanti Daivamu negana

Nirajāksha Sri Rāmāyā

bhāvinchi jūchu patla

Pattābhirāmachandra

ādina ninnāda vālegā

kūdina ninnu gūdavale

"Who is there equal to you, O Rama!" — *Rama nī samānam evaru* (Kharaharapriyā), Dharanu nī sari Daivamu gānarā Raghuvāra (Varāli).

“ Who else but you can be the refuge ?”

Verevvare gati vemārulaku Sitāpati (Surati).

In his Kalyāni piece, *Kāruvelpulu*, he says :

“ No Devatā of this universe can be equal to you ;
to compare any one of them to you will be like
comparing the fine table-rice to worthless chaff,
a taper to a torch, a canal to the Kāverī, a star
to the moon, a man to Manmatha and a lake
to the sea.”

Kāruvelpulu niku sari kāru
kāruku jilakara sampākāntāramai nattugāni
divatiki dipamu rīti gāni
Kāvetiki kālavala rīti gāni
Tammavairiki dārakala rīti
kamma viltuniki kānti narula rīti gāni
sāgaramunaku sarassu rīti
Tyāgarājavinuta dharalo niku sari.

And in his song in Chhāyātarangini, he asks Rama :

“ To me, whose mind, without harbouring any
prejudice towards other faiths, is constantly and
passionately in love with you, O Rama, is happi-
ness possible of attainment through other Gods ?”

Itara Daiva mulavalla
nilanu saukhyamā, Rāma
mata bhedamu leka sadā
madini marulu gonnatana.

In his Kolāhala song *Madi lona yochana*, he says that of
all the ten Avatāra forms that the Lord put on, the Rama
form was the best.

Pa di vesamulalo Rāma vesamu bahu bāganuchu-

It is usual to say that the Krishna incarnation is the
most complete one—Pūrṇāvatāra, but to Tyagaraja, Rama is

the complete incarnation: Pūrṇāvatāra in *Raghupate Rama* (Sahāna). It is in this incarnation that God exemplified the highest that man could reach and thereby the Purushottama gained for himself the title of the 'foremost man'—Narottama (in *Rāmāyana*) or Naravara¹ as he is referred to in more than one piece (in *Evarani* etc.). Rama was 'Naravara' because he was the embodiment of the best and most praiseworthy conduct—Sucharitra, Subhacharitra and Stutyacharitra, of incomparable qualities and conduct (Nirupamagunasīla, in *Nārada-gāṇalola*).

In a piece in Vijayavasanta, *Ni chittamu*, Tyagaraja says that whatever God he sees, he finds in them only his Rama.

Paradaivamula jūchunantane bhāvamandu
nīvai baregedavayya.

In a more telling manner, Tyagaraja says in *Raghuvara nanmu* (Pantuvārāli) that to him, the Lord's bride, while other Gods are like other optional jewels, Rama is the very Māngalya sūtra.

Para daivamulu bāgu sommulu
Suranuta mangala sūtram launā.

Like Rama's Name, His auspicious story too is endowed with the power to save—Tārakacharitra and Tāraka-subhakara-charitra—(in *Mariyāda*-Sankarābharana, *Enduku daya* - Todi, *Pāhi Pāhi*—Saurāshtra).

It is the infinite excellences, *Ananta kalyāṇa gunas*, of Sri Rama's personality that explain the great fascination for this form². In *Janakajāsameta* in Asāveri and in *Muripemu* in Mukhāri, he calls Rama, the chest of gems of auspicious qualities—bhavya-guna-mani-kosa and suguna-mani-kosa. There are, in Tyagaraja's songs, nearly fifty epithets or addresses

1. Cf. 'Naravaram' in Dikshitar's Ramachandram bhāvayāmi.

2. See my article *Rama guna manasa* or the Infinite Excellences of Sri Ramachandra, in *Vedanta Kesari*, Oct. 1937.

referring to Rama as the repository of all good qualities, of wonderful qualities, of auspicious qualities, of countless qualities, of beautiful qualities.

It is to redeem the fallen man that Rama incarnated as a perfect man—Naravara ; it is to teach depraved man the high ideals that He embodied in Himself all the infinite virtues. The antithesis of Rama is really the degraded human personality, the evils that beset men ; hence does Tyagaraja address Rama as Rāgādi-samhāra, Rāga-mada-dūra, Mada-mānava-gana-bhīma, Kāmādi-ripu-vidāra, Kāmādi-shadguna-hara, Tāmāsajana-hridayadūra, Tāmāsa-rājasa-mānasa-dūra ; in fact the demons he destroyed may be said to be nothing more than the personifications of the opposites of the qualities, the *gunas*, which he represented : Avagunāsuragana-madahaṛana (*Jagadānanda*). The infinite excellences, the *Dharma* and the *Satya* that Rama stood for constitute the culture of personality ; it is the uncultured who are the demons ; it is those barren of these virtues that constitute the primitive, the crude and the vulgar ; and far away from these is Rama in whom human personality reached its heights : Pāmarāsurabhīma (*Gāurikalyānamu*) and Pāmara(jana)dūra in more than one song.

In his *Kori vachchina* in Bilahari, Tyagaraja says that it is the infinite excellences and the great acts of Rama that had made him his choice Daiva. There are hundreds of epithets and vocatives laden with Rama's *gunas*, with which Tyagaraja describes and addresses Rama in his songs ; in all these, the personal qualities of Rama are extolled, but it is not possible to quote them all here. We can mention here only such important qualities of Rama as are specially described by Tyagaraja in the songs ; of these also, not all descriptions bearing out Rama's divinity in general, but such qualities only as are known to be specially associated with the life, nature and actions of Rama.

Foremost among the qualities comes *Rūpa*, the personal charm of Rama's appearance. Vālmiki himself gave us the etymology of the name Rama as 'the delighter of men' when he said रामो रमयतीं वरः। Kalidāsa made the explanation plain when he said that Vasishtha named the child 'Rama', being prompted to do so by his beautiful form.

राम इत्यभिरामेण वपुषा तस्य चोदितः ।

Raghuvamsa X. 67.

"He captivates the minds and hearts of men by his beauty and magnanimity and is most pleasing to look at."

चन्द्रकान्ताननं राममतीव प्रियदर्शनम् ।

रूपौदार्यगुणैः पुंसां हृष्टिचित्तापहारिणम् ॥

Rāmāyana II. 3.29.

"He on whom Rama's eye did not fall and whose eye did not fall on Rama is a cursed man, his own soul loathes him."

यश्च रामं न पश्येत्तु यं च रामो न पश्यति ।

निन्दितस्त वसेद्भोके स्वात्माप्येनं विगर्हते ॥

Ibid. II. 17.14-15.

When Tyagaraja tells Rama, 'You are my Ishta Daiva', it is the surpassing beauty of this Syāmasundara that made him prefer this form.

Syāma sundarāṅga
sakala saktiyu nivera

* * * *

Ishta Daivamu nivera

He adds,

"Even Brahmā, Indra and other Gods cannot describe the beauty of your benign look, your charming face, surpassing the moon in splendour.

Intanuchu varnimpa taramā
 Brahmendrādulakaina
 kāntunikanna mā chakkani
 Kalyāna Rāmachandra
 Nī sogasu intanuchu
 varnimpa taramā

(Gundakriyā).

The song *Muddu momu* in Sūryakānta, speaks of his captivating beauty which bewitches the sages of the forest, when he appears before them.

Muddumomu elāgu chelangenō—
 munuletlagani
 mohinchiro.

“How did that face shine at that time,” asks Tyagaraja and he himself gives the reply in the suggestive name of the Raga here, Sūryakānta. His reaching the forest was to manifest His prowess, which would blaze forth for the destruction of the Rākshasas, which He promised to the sages as soon as He saw them. Hence His face shone forth with Tejas like the sun and was yet, as it always was, captivating like the moon, Kānta, a rare combination indeed! The all-comprehensive beauty of Rama confounds the devotee, as he is not able to concentrate, so to say, on any one aspect, for everything is equally fascinating.

“Every portion of your body, O Rama, is captivating. Which portion shall I embrace? Your speech alone is speech, your lilt alone is lilt, and your brilliance alone is brilliance.

Endu kaugalinturā nin—
 nēntani varninturā

* * * *

Nīdu paluke palukurā
 Nīdu kuluke kulukurā
 Nīdu taluke talukurā

(Suddhadesi).

All his near relatives and associates, who enjoyed the beauty of Rama in different ways, — —

Kausalyā, who kissed him on his shining cheeks,

Dasaratha who called him endearingly — रामेति मधुरां वाणीं व्याहरन् as Vālmiki says,—

Lakshmana who served, Visvāmitra who led,

Ahalyā, Siva's bow, Janaka,—

and Jānakī who held him by the hand in ecstasy—for the fortune of these in getting such enjoyment, Tyagaraja yearns in his Yadukula Kāmbhoji song 'Sri Rāma Raghu Rāma Srīngāra Rāmayani chintinche rāde O manasā.'

He envies Visvāmitra specially, who had the fortune to enjoy the beauty of Rama's face, when its curly forelocks waved as Rama shot his arrows at Mārīcha or broke Siva's bow. "O, What raputurous delight did that sage have!"

Alakalallalādagagani

ā Rānmuni yetu pongeno.

Probably when Tyagaraja chose the *Raga* Madhyamāvatī for this piece, he thought of the middle state of freedom from love and hate, *madhyamāvasthā*, in which sages lived and he meant that even for such people as are above attachment, the charm of Rama was overpowering. Has not the *Bhāgavata* said :

आत्मारामाश्च मुनयो निर्ग्रन्था अप्युत्कृष्टे ।

कुर्वन्त्यहैतुकीं भक्तिमिथंभूतगुणो हरिः ॥

We may see a more probable suggestion of the appropriateness of the Rāga-name in the *Raga* Rudrapriyā, 'dear to Siva', of the song *Lāvanya*, for Rama and his beauty were dear to Siva who imparted *Rama mantra* to everybody.

"O Charming Rama! Bless me with your benign looks! Your mind, your charm, your ways are all unique."

Lāvanya Rāma, kanulāra jūdave
 ati lāvanya Rāma
 Nī manasu, nī sogasu, nī dinusu vere
 Tyāgaraja nuta divya lāvanya Rāma.

“ Is it possible to see the beauty of your face
 shining with glittering cheeks, your red lip, your
 smile, your forelock and the brilliance of your
 eyes ?”

Compare Tyagaraja's expression ‘ *Ati-lāvanya Rama*
 with Vālmiki's ‘ अतीव प्रियदर्शनम् ’.

Sogasu jūda taramā ni
 niganiga manuchu kapola yugamuche
 merayumomu
 vara bimba sama adharamu
 chiru nagavulu mungurulu
 mari kannula teta
 Varā Tyāgarāja vandaniya
 ituvanti sogasu jūda taramā.

(Kannadagaula).

The song *Mohana Rama* on the captivating beauty of this
 incarnation, to see which the denizens of the entire heavenly
 regions rushed to mortal world in the several guises of birds,
 beasts, monkeys etc., is appropriately in *Mohana Raga*.

In Devagāndhāri, he asks his own mind not to forget Rama
 of bewitching beauty, His dignified bearing, His soft words, His
 brilliant eyes, His graceful movements.

Maravakarā nava Manmatha rūpuni * * *
 Nito, mellani mātō, kannula
 teto * * * kuluko, * * *
 paluko, chekkula taluko, and so on.

The captivating beauty of all these various aspects of
 Rama are again sung in the truly majestic song *Meru samāna*,
 where Tyagaraja describes all these and asks Rama to come to
 him, so that he might feast his eyes with that beauty.

Meru samāna dhīra Varada Raghu—
 vīra jūtāmu rārā - mahā (meru)—
 Sārasāra oyyārapu nadalanu,
 nīrada kāntini nī thivini
 alakala muddunu, tilakapu tirunu
 taluku jekkulache danaru nemmomunu

‘Come, let me see all that : ‘ Jūtāmu rāre ’.

Just as Hanumān showed off to Sita his great acquaintance with the intimate details of the personal features of Rama, the *Rekhās* and *Sāmudrika lakshanas*, so also Tyagaraja delights in describing Rama’s *Sāmudrika lakshanas* in the Dhanyāsi piece, *Sri Rāma dāsa dāso’ham*. This description of the personal charms of Rama to Sita by Hanumān in the Sundara-kānda is cited by Tyagaraja to show what a joy one is transported into, like Sitā herself, on even hearing the description of Rama’s beauty; far sweeter indeed the pleasure if one should be seeing that beauty daily.

Kanakana ruchirā kanaka vasana ninnu
 dina dinamunu manasuna chanuvuna ninnu

* * * * *

Pavamāna sutudu nidu mahima delpa
 Sita delisi valachi sokka ledā yārīti
 ninnu kanakana ruchirā.

In *Lekanā* (Asāveri), he refers to the several aspects of Rama’s attractiveness, as a result of which everybody was hovering round him, one to enjoy his beauty as his wife, (Sitā), one to carry out the commands of his eyes (Lakshmana) and so on.

Lekanā ninnu juttukonnāru ?
 eka hridayulai nityānandamu.

Otherwise, how could they, with single-minded devotion and constant delight, crowd round you like that ?

Look at me. I cannot move out of you and see another. You have cast a spell, *mantra*, as it were, and bound me.

Kattu jesināvu Rāmabandu
kattu jesināvu
(Athāna).

No wonder, Tyagaraja calls Rama in many a piece 'Sringāra Rāma', 'Sringāra jaladhe' and 'Sringāra Sekhara', and piles epithets and addresses on the charm and appeal of every limb of Rama and says that His form is such that it gratifies everyone of the senses : Indriyamulakāhlādakaru michchu rūpamu (*Nammakane*).

Next to Rama's personal beauty, comes the charm of his speech. To speak softly and sweetly, always and to everybody, is a rare virtue and those who have to serve or to wait on somebody who is superior know this very well. Next to a confidence-inspiring form, are soft pleasing words. Vālmiki says again and again of Rama, that he spoke first when he met another, (and did not stand stuck up in his own importance), spoke endearingly and always prefaced his words with His smile.

स्मितपूर्वाभिभाषी, पूर्वभाषी प्रियंवदः, स्मितपूर्वं च भाषते,
मृदुपूर्वं च भाषते, प्रियवादी च भूतानाम् ।

(*Vālmiki*).

One may speak harsh things to Him, He would not reply.

उच्यमानोऽपि परुषं नोत्तरं प्रतिपद्यते ।

Rāmāyana II. 1.10.

These qualities of Rama's speech Tyagaraja mentions frequently: Mridubhāsha in *Jaya Jaya Sri Raghurama* (Gauri); Mellani mātaḷu in *Intanuchu* ; Mellani māto in *Maravakarā* ; Mridu subhāsha in the Ārabhi Pancharatna and in *Rāma nī samānam evaru*.

"How wonderful is your power of winning people by sweet words, suited exactly to the person addressed!"

Emani mātāditivo Rāma. (Todi).

The sweetness of Rama's words makes Tyagaraja exclaim about it in ecstatic terms. "See, the sweetness of Rama's speech surpasses that of sugarcandy."

Paluku kanda chakkeranu gerune
panatulāra jūdare

and in yet another song, he addresses Rama as one whose speech is sweet like nectar :

Sudhā mādhyura bhāshana
(Sindhurāmakriyā).

and in still another (*Jagadānanda*—Nāta) : Sudhāmaya-vachobrinda and Madhurālāpa in *Bhavasannuta*. The high value attached to the soft pleasing word is borne out by more references to this quality : Subhāshana in *Nalinalochana* (Madhyamāvati); Mridubhāshana in *Paripālaya Dāsarathe* (Sankarābharana) and *Varalila* (Sankarābharana); Mridutara-bhāsha in *Jo Jo Rāma* (Ritigaula); Varamridubhāsha in three pieces (*Muripemu*, *Ni dayache*, *Tava dāso'ham*) and Sanmridubhāshana ¹ (*Sri Raghuvara Karunākara*). Another aspect of the attractiveness of Rama's speech is referred to when Tyagaraja describes Him as Lalitabhāsha (*Kshīrasāgara-vihāra*) and Salalitavachana (*Dīnajanavana*). Negatively also Tyagaraja describes Rama as not countenancing people who indulge in traducing others (Para-dūshana-janagana-bhīshana in *Nārāyana Hari*). When he performs *Harati* to Rama, the first attribute of Rama, the Master, which Tyagaraja mentions is 'Atimridutara-sattva-bhāshana'. Rama's speech was not only sweet but appropriate to the occasion : Yukta-vachana (*Māmava satatam*-Jaganmohini).

In some songs, Tyagaraja yearns to listen to Rama's words and to enjoy conversation with him.

1. Cf. Vālmiki II. i. While describing Rama's gunas : 'न दुर्धराः'

Palukavemi nā Daivamā parulu navvunadi
 nyāyamā
 aluga kāranamemirā Rāma nī
 vādinchinatu yādina nāto
 (Pūrnachandrikā).

The smile that prefaced his words and sweetened his expression—स्मितपूर्वाभिभाषी—is referred to in the Sāveri piece *Sri Rama Rāmāśritulamu*—chiru navvuvadānu nī.

When I draw attention first to Rama's qualities, as described by Vālmiki, I request readers to bear in mind the fact that Tyagaraja himself speaks of such descriptions by Vālmiki, for instance, in *Nātha Brovave* in Bhairavi, he asks :

“ Have the words of Vālmiki, who had described you as one of an easy and accessible disposition, proved false ?”

Salalitudani munu palikina Vālmikula
 vākkulu kallalāyenā ?”

This quality of easy accessibility of Rama, *Saulabhya*, is to be seen in many a passage in the *Rāmāyana*. As he returns from an engagement, he alights and enquires after the domestic welfare of every citizen as if he were his own kith and kin.

शुचिर्वश्यस्समाधिमान् I. 1. 12.
 पौरान्स्वजनवन्नित्यं कुशलं परिपृच्छति । II. 2. 38.

It is also illustrated by his behaviour towards Guha, Sabari and the monkeys ; when, after the fall of Rāvana, Sītā was being brought by Vibhishana in a palanquin, to Rama, and Vibhishana had the monkeys lathi-charged for rushing to see the lady for whom they had waged that war, Rama flared up, criticised Vibhishana for treating the monkeys like that and asked Sītā to get down and walk. He called the monkeys ‘his own’—जनोऽयं स्वजो मम ।

Such *saulabhya* came natural to Rama, as he treated everybody equally ; this again is a quality of Rama specifically

mentioned by Vālmiki—शर्वः सर्वसमग्रैश्च and Tyagaraja echoes it in *Undedi* when he says Sarva-samudu.

Next to his matchless appearance, lovable speech and easy behaviour, come the qualities for which He took incarnation. It is for the re-establishment of Dharma whenever it gives way before the forces of Adharma that the Lord incarnates. It was above all to exemplify Dharma that Rama appeared ; and of all the characterisations of Rama by Vālmiki, "*Dharmatma*" is the basic and the most important.

धर्मात्मा, रामो धर्ममृतां वरः, साक्षाद्रामाद्विनिर्बुद्धो धर्मः (ii 2. 29.),

धर्मं सर्वात्मना श्रितः, एष विग्रहवान् धर्मः । etc.

In his song (*Undedi* in Harikāmbhoji) in which he says that there is one, Sri Rama, thanks to whom we need not go to ruin, Tyagaraja characterises Rama as 'Dhārmātmā'. This chief epithet of Rama occurs in other songs too.

The same is emphasised negatively by Tyagaraja's description in several places, of Rama as opposed to and as the destroyer of evil forces :

Dalita-durmānava, durjana-dūra, dushtajana-dūra, krūra-jana-vidūra, kumanojanaganabhīma etc.

Close upon Dharma comes Rama's Satya. Rama was a Satya-sandha : धर्मात्मा सत्यसन्धश्च.

In *Paripālaya mām* (Darbār), Tyagaraja uses the same expression of Vālmiki—Satyasandha (Charana 2) and adds that Rama protected those that were truthful—Satyajanaāvana. In *Endaro* (Ch. 8) appears again, along with other qualities, ¹ the

1. Of the other qualities mentioned here may be noted Rāma's capacity for being unruffled in the face of extreme provocation. 'Sāntamānasa', There could be no greater event than the coronation-crisis and Vālmiki describes the composure which reigned supreme on Rama's face in memorable verses :

न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।

सर्वलोकातिगम्येष मनो रामस्य विष्यथे ॥

न चास्य महती कथं च राज्यनाशोऽपकर्षति ।

लोककान्तस्य कान्तत्वाच्छीतरश्मेरिव क्षया ॥

‘Vachana-satya’ of Rama. Rama did not speak twice; once he spoke and he carried it out and did not go back upon his word: रामो द्विर्नाभिभाषते, which Tyagaraja translates in *Eti yochanalu* (Kiranāvali).

‘Rendu mātalāde vādu gādani

* * * * chandamounulu āda’.

It is for the protection of the Satya of his father that he went to the forest.

“Such a one is the God who has earned undying fame for all time, for never failing the word spoken.”

Ādina mātalū dappadanuchunu

ā chandrārkaṁ gīrti galigina

vādera Daivamu manasā.

Rama’s authority had Satya for its basis ; how can anybody transgress it ?

Satyamaina yājna mīra

sāmarthyamu galadā, Nityarūpa

(Kāpi).

Ekaṣatnivrata was another chief Dharma that Rama came to establish. When Bharata, not finding Rama, asked his mother Kaikeyi why Rama had been banished to the forest and whether he had violated the person of any lady, Kaikeyi tells Bharata, “Others’ wives, Rama does not even see with his eyes.”

रामस्तु परदारान्नै चक्षुष्मामपि नैक्षते ।

Rāmāyana II. 72.49.

In *Nāṭha brovave* Tyagaraja says that he cannot forget Rama for this reason :

“When women, charmed by your radiant face approached you, you treated them as your daughters, O Matchless One !”

Kalakalamanu mukha
 kalakani purabhāmalu
 valachaga tana sotalavale
 jūchu Raghunātha brovave.

‘Paranārisodara’—‘One who treats other’s women as his sister’ and ‘Parabhāmini-dūra’ ‘one who keeps himself away from others ‘women’, are addresses to Rama in the Ārabhi Pancharatna and the Sahāna piece *Raghupate Rama*.

The matchless prowess, chastity and truth of words—One arrow, one woman and one word,—these three, the essence of Rama’s personality, are given to us in the song, *Oka māta* :

‘Oka māta yoka bānamu, oka patnīvratude manasā —
 Oka chittamu galavāde, oka nādunu maravakave’.

(Hari Kāmbhoji).

It is for these that not only Tyagaraja but none amongst us could ever forget Sri Rama. Not for Tyagaraja alone, but for this whole country is Rama the prop of its life, ‘Nā Jivādhāra’.

CHAPTER VII

FORMS OF BHAKTI

*“Vaga vagagā bhujiyinchu variki yauriti
Saguna-dhyānamu—”*

THE sentiment of devotion takes manifold forms, and the main emotion of Bhakti is also made up of a variety of accessory feelings, which appear as billows on the sea and go to strengthen the main emotion. We shall deal in another chapter with the various Bhāvas through which Tyagaraja's Bhakti Rasa expresses itself, analysed according to the Ālankārikas of the Bhakti School. We shall presently speak of the major forms or *Prakāras* of Bhakti according to the Āchāryas of the Bhakti School. The well known classification of Bhakti in these major forms occurs in the *Bhāgavata*: Hiranyakasipu comes to Prahlāda at school and asks him to tell him the best thing that he had learnt during those days. Prahlāda says :

‘ That I consider the best lesson, worthy to be learnt, if man could practise devotion to the Lord, characterised by nine forms: listening to the Lord's song and glory, singing of the Lord, contemplation of the Lord, worshipping His feet especially, saluting Him, serving Him like a servant, moving with him as a friend, and offering oneself to Him ’.

श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।

अर्चनं बन्दनं दास्यं सख्यमात्मनिवेदनम् ॥

इति पुंसार्पिता विष्णौ भक्तिश्चेन्नबलक्षणा ।

क्रियते भगवत्पुत्रा तन्मन्येऽप्रीतमुत्तमम् ॥

Nārada, in his *Bhakti Sūtras*, says that though Bhakti is a single emotion, it takes eleven forms. They are of the form of attachment to the several aspects of the Lord, as well as attachment to Him in different capacities or roles ; (a) Attachment to the Lord's qualities or *Gunās* and to His Form or *Rūpa* (two) ; (b) Attachment to three acts of devotion towards the

Lord, viz., worship or *Pūjā*, constant memory or contemplation, i.e., *smarana* and surrendering oneself to Him, *ātmanivedana*, (three); (c) Attachment in four roles, as servant, *dāśya*; as friend, *sakhyā*; as child, *vātsalya*; and as beloved, *kāntasakti*, (four) (d) lastly, two stages of Divine Love in its climax, viz., seeing everything as the Lord or being completely absorbed in and becoming one with Him, *Tanmayāsakti*; and inability to bear His separation, *Aviraha* (two, making a total of eleven).

गुणमाहात्म्यासक्ति-रूपासक्ति-पूजासक्ति-स्मरणासक्ति-दास्यासक्ति-सख्यासक्ति-
वासल्यासक्ति-कान्तासक्ति-आत्मनिवेदनासक्ति-तन्मयासक्ति-परम् अविरहासक्ति-
रूपा एकधापि एकदशधा भवति ।

Of these eleven forms of Nārada, his pupil Prahlāda, mentions in the *Bhāgavata*, as we say above, *Pūjā* or *Archana*, *Sakhyā*, *Smirana*, *Dāśya* and *Ātmanivedana*; Prahlāda's *Śravaṇa* and *Kīrtana*—the listening to and singing of the Lord's exploits and personality comprehend Nārada's first two forms, of loving Lord's *Guna* and *Rūpa*. The Lord's infinite excellences and the incomparable attraction of His Form, we have already dealt with. Taking the *Nārada Bhakti Sūtras* and the *Bhājavata* together, we have thus on the whole, *Śravaṇa*, *Kīrtana*, *Smarana*, *Pādusevana*, *Archana*, *Vandana*, *Dāśya*, *Sakhyā*, *Ātmanivedana*, *Vātsalya* and *Kāntāsakti*. Of Nārada's *Tanmayatva* and *Aviraha*, we shall speak in the end.

The roots of some of these forms of devotion can be seen in the several devotional attitudes and similes employed by the earlier poets, beginning from the Vedic Rishis¹. We may remind ourselves here of one of the closing verses of Arjuna's hymn to the Lord on his seeing the Lord's *Viśvarūpa*, in the *Bhagavadgītā*, when Arjuna asks the Lord to excuse his own shortcomings, even as a father would those of his son, a friend of another friend and a lover of his beloved.

पितेव पुत्रस्य सखेव सह्युः

प्रियः प्रियताईसि देव सोढुम् ।

1. See my article 'The Vedas and Bhakti', in the *Vedanta Kesari*, Dec. 1955.

2. The entire life and output of Tyagaraja exemplifies the second form,—*Kirtana*. In *Elāvatāra*, he goes to the extent of saying that the Lord Himself incarnated to draw out Tyagaraja's *Kirtana*. In *Intasaukhyamani* (Kāpi) and *Intakannayananda* (Bilahari) Tyagaraja says that there can be no joy greater than that of singing of the Lord and dancing with the praise of the Lord on one's lips. We have spoken of this form of devotion, in the chapter on *Nāma* and *Nāma-kirtana*, and also to some extent in the chapter on Reformist Zeal.

3. The third is *Smarana*, the constant memory of the Lord and meditating upon Him, *Dhyāna*. The constant thought of the Lord has been emphasised by Tyagaraja in any number of songs. While dealing with his conception of *Nāma-japa*, we saw how according to him, *Nāma-japa* was futile if not lighted up all through by the glow of the thought of Rama. In his *Nāgasvarāvali* piece, he specially mentions *Chintana* or *Smarana* as his very life.

Srīpate nī pada chintana jīvanamu.

The thought of the Lord is the best thing 'Rāma chintane chālu' (*Rāma Kodanda Rāma*—Bhairavi).

Smarane sukhamu in Janaranjani says that happiness is in the constant memory of the Lord and His Name. In *Marachuvādanā*, Tyagaraja speaks of it as an impossibility to forget Rama.

Marachu vādanā Rāma ninu Madanajanaka
Marakatānga nī yokka madinenchavaladu.

According to Nārada, a poignant pang, even in a momentary gap in the Lord's constant thought, is the true criterion of Bhakti.

नारदस्तु तदर्पिताखिलाचारता, तद्विस्मरणे परमव्याकुलतेति ।

4. *Pādasevana* or the worship of the Lord's feet in particular is a devotional mode exemplified by Bharata and the adoration of Rama's *Pāduka*. The adoration of the Lord's

feet is a common form of worship in both Hinduism and Buddhism. Literary, historical and monumental evidences bear out the prevalence in ancient India of the wide-spread practice of worshipping the divine foot-prints at particular holy spots, Vishnu pāda, Buddha pāda, Siva pāda and Rama pāda. Rama's feet had two great exploits to their credit : the re-creation of Ahalyā from her accursed stone-state, and through their sandals, ruling over the kingdom of Ayodhyā. Poets have spent their fancies over both these episodes and Tyagaraja has two songs to adore both these exploits of Rama's feet. Both are cast in Ragas of appropriate names, Amritavāhinī, the feet that bring immortality and ambrosial bliss and, Rāmapriyā, Rama's beloved sandals :

‘O Blessed feet of Rama ! Suffices it if I could
secure your grace. Come and take your home in
my mind. Taking compassion on Ahalyā, you
redeemed her and restored her human form.
Can I not crave to be blessed similarly ?’

Srī Rāma pādamā ni kripa jālune
chittāniki rāve
dārini silayai tāpamu tālaka
vāramu kannirunu rālchaga
sūra Ahalyanu jūchi brochitivi
yā riti danyuseyave Tyāgarājageyamā !

‘O Rama, pray clear my doubt. Are your holy
feet, worshipped by Nanda, great, or your
elegant sandals great ? The great sages who
worshipped your feet secured a status equal to
yours, but Bharata who worshipped your sandals
got yourself’.

Sandehamunu dīrpumayya
Sāketanilaya Rāmayya
Nandārchita padayugamulu melo
nāgarikamagu pādukāyugambulu melo

vara maunulella charanambulanu
 smariyimpa nīdu padamosangene
 Bharatārchanache pādukalu
 dharani ninnosage Tyāgarāja bhāgyamā.

Note how Tyagaraja qualifies the sandals, as the elegant or refined sandals ; nāgarikamagu pādukā. Nāgarika is the exact Sanskrit word for civilisation, the refinement of the city or nagara ; Rama's sandals, Tyagaraja deftly suggests, were not destined to tread the jungle, they belonged to the city and to the city they naturally hastened back, as soon as possible. Also, the address here to Rama as Sāketanilaya, ' stationed in Ayodhyā ', is significant, for, though absent in body, at the forest, Rama was personally residing and ruling in Ayodhyā, through his sandals.

In a third song, in Begada, Tyagaraja cites again the case of Ahalyā, as also the third exploit of Rama's foot, the easy kicking off, with ease, the huge carcass of Dundubhi to relieve poor Sugrīva's anxiety about Rama's capacity to give fight to Vāli ; and on the strength of these, Tyagaraja says he has reposed implicit faith in the lotus feet of Rama.

Ni padapankajamulane nera namminānu
 kopamuto munu tāpasi yichchina
 sāpamunanahalya anudinamu
 chāparāti tanu tapa morvani
 yāpenu gani paritāpamu dirchina Sankrandana
 tanayuni bādha sahimpani Virochana
 sutu madi galigina bhaya megayaga
 ghanatama Dundubhi benutala dannina etc.

In his *Raghunāyaka* in Hamsadhvani, Tyagaraja says that he could never give up Rama's lotus feet.

“ Raghunāyaka nī pādayuga
 rājīvamula ne vidajāla ”.

In *Srī Manini manohara* in Pūrnashadja, Tyagaraja affirms that his only long cherished desire, which needs no

reiteration, is to do Rama's *pādaseva*, even as it was done by His brothers.

Srī mānini manohara
chirakāla maina mīta yokatirā
veināru balka jālarā
Sṛimantulau nī sodarulu
jeyu rīti pāda seva koritini

Will my passionate longing be fulfilled until I stroke your lotus feet everyday ?

Anudinamu nīdu pādābjamula
nottuchunu tīrunā nāloni (sāveri).

In a Devagīndhārī piece, Tyagaraja says that the constant thought of the Lord's feet constitute his very life and breath—nī pada chintaname jīvanamu.

5. The fifth form of devotional propitiation of the Lord is to do His worship daily and incessantly—*Archana*. Pārāsarya, i.e., Vyāsa, an authority on Bhakti defines Bhakti itself as the constant delight in the worship of the Lord. पूजादिष्वनुराग इति पारसर्ग्यः । In *Indukā i tanuvu* quoted in an earlier chapter, Tyagaraja says that the supreme thing for which one has been endowed with hands is to do the Lord's worship. This form, *Archana*, is exemplified by two important factors of Tyagaraja's life and work, —one is Tyagaraja's daily *pūjā* of the Rama idol, and the other, the collection of the songs, called Utsava sāmpradāya kīrtanas, composed for the several items of the celebration of a Rama festival, including the songs that he sang for the several stages of his own *pūjā* and its sixteen kinds of *Upachāras* offered to the Lord. Of these songs, *Hechchari-kagā rāra he Rāmachandra* in Yadukulakāmbhoji expresses welcome, *svagata*, to the Lord. *Rāra Sitāmani manohara* in Hindola vāsanta, and *Chetulāra Sringāra* in Kharahara-priyā, deal with the *alamkāra* or the dressing and decorating of the Lord. See what a delight Tyagaraja had in decorating the Lord !

Chetulāra sringāramu jesi chātunu Srī Rāma.

I shall decorate you with my own hands so beautifully as to elicit the admiration of even Brahmā and other devotees and enjoy the sight myself. You shall have golden anklets for your feet, laced clothes, fragrant Pārijāta for your tuft, a golden girdle, a charming tilaka on your forehead, pendants for the forelocks and sweet sandal paste for your body. Having finished your make-up to my heart's content, I shall kiss you and hug you to my bosom. Sarasvati will come and fan you. In that exultation, I shall exclaim, 'Well done, well done' and so doing, I shall cut asunder all my bonds.

With a Kedāragaula song, Tyagaraja performs the *Archana* of the Image, offering Tulasi, Bilva, Malli and other flowers to the several parts of the Lord's body, *Angapūjā*.

Tulasī bilva mallikādi jalaja
sumapūjala gaikonave
uramuna, mukhamuna, siramuna, bhujamuna
karamuna, netramuna, charanayugambuna
karunato nenaruto-paramānandamuto
niratamunu Srī Tyāgaraju-nirupādhi—
kudaiyarchinchu.

'*Āragimpu*' in Todi offers the Lord Naivedya, butter, milk, chitrānna, cakes etc., and '*Vidamau seyave*' in Kharaharapriyā requests the Lord to accept *Pānsupāri*. Of the other *upacharas* of the Puja, *Upachāramulanu* in Bhairavi, offers the following : Chatra, (umbrella), Chāmara (chowries) and Vyanjana (fan made of flower). *Lālī lālī* in Harikāmbhoji, offers the *upachāra* of Āndolika or swing and rocks the Lord. *Uyyāla* in Nīlāmbari, *Lālī ūgave* in the same raga and *Rama Sri Rama* in Sankarābharna offer the same swing and express Tyagaraja's great delight in waiting upon Rama as He rests on the swing. Note the appropriate *Raga* here, Sankarābharna, which means

the ornament of Siva, i.e., serpent ; it is the serpent that the Lord rests on. Next, Tyagaraja performs *Hārati* to the Lord in the auspicious *Raga* of Surati, *Patiki Hārati re*. In *Pala pānpu mida* in Āhiri, he offers a bed of jasmine flowers, milk, *pan* and sandal paste and in the appropriate *Nilāmbari* again, *Sri Rama Rama Rama*, sings Rama to sleep. Bowli then heralds the break of dawn and Tyagaraja prays to Rama to wake up and protect the world.

Melukovayya mammeluko Rāma

Another piece in Saurāshtra is also sung asking the Lord to wake up, *Meluko dayānidhi*, and teach the guardians of the quarters how to rule.

Rājarājādi digrājulella

vachchināru Rāja nīti teliya Meluko.

Koluvamare in Todi and *Lāli Lālayya* in Kedāragaula are two more songs offering *Pūjā* with all the *upachāras*.

6. The sixth form, *Vandana* or paying obeisance to the Lord, is illustrated by *Vandanamu* in Sahāna, and *Dandamu pettedanu ra* in Balahamsa.

7. Lakshmana, in whose form also the Lord incarnated, exemplified the ideal of service as servant, *Kainkarya* or *Dāsya*. The word Lakshmana etymologically means 'one endowed with Lakshmi' and the Lakshmi with which Lakshmana was endowed is Kainkarya Lakshmi, the wealth or beauty of service. Tyagaraja, while describing Rama, mentions Lakshmana also often as attending upon him as the most accomplished servant of Rama, who knows Rama's inner intention, *Ingita*, as it were, and who, at the mere glance of Rama, would carry out his idea. This is specially referred to in the kriti *Lekana*.

Saumitri ganula jādala sukhamu.

For the sheer delight of enjoying the sign of the eye of Rama, Lakshmana would serve him. The mention of this

capacity of Lakshmana to understand Rama's *Ingita* is based upon what Vālmiki has said in the original *Rāmāyana*. As soon as the brothers and Sītā reached the forest, Lakshmana, of himself, built a hermitage, carefully planning all its details according to the needs and desires of Rama, on seeing which Rama was so pleased that he embraced him and called him *Bhāvajña*, i.e., own knows the *Ingita*.

In other songs, depicting Rama resting privately, for instance, *Vidamuseyave*, Lakshmana is said to hold the jewelled spittoon for Rama. Hanumān is another Bhakta, exemplifying *Dāsyā* Bhakti and in both his songs wholly devoted to Hanumān, Tyagaraja portrays him as sitting at Rama's feet and doing *Pādasevā*: *Pāhi Rāma* in Vasantavarāli and *Kalugunā Pada Niraja* in Pūrnalalitā. Besides these, there are numerous references in many other songs to Hanumān as the servant of Sri Rama.

Tyagaraja now and then yearns to join this company of Rama's servants, singing ' *Tava dāso'ham* '.

Tava dāso'ham.....dhara nīvanti
daivamu ledanti sarananu konti

' I am your servant '. Finding that there is no God like you, I have taken refuge in you, Tyagaraja approaches you for service.

In his Bhairavi piece *Upachāramu*, he requests Rama not to reject his application for an attendant's place in his presence on the plea of ' no vacancy ', as already he has too many around him, Sītā, the servant of *Ekānta*, privacy, the brothers to carry out his general orders, and the gatekeeper, Ānjaneya.

Upachāramu chesevāru
unnārani maruvakurā
vakitane badilamuga
vātātmaju unnādani
Srikarulagu nī tammulu

jeri yunnārani
ekāntamunanu Jānaki
yerpadi unnādani
Sri Kānta parulelani
Sri Tyagarajavinuta.

Tyagaraja then imagines that he should state his qualification and state also whether he knew the insignia of Rama's service ; and replies,

" Yes, I know. Pray vouchsafe that I may serve you as a true servant ; I am free from lust, arrogance, or other defects. I shall put on the following insignia of your service : horripilated hair is my coat of mail ; my metal badge has the words " Rama Bhakta " and in my hands is the sword *Rāma Nāma*."

Banturiti kolu viyya vayya Rāma
tuntavintivāni modalaina madā-
dula gotti nela gūla jeyu nija
romāncha manu ghana kanchukamu
Rāmabhaktudanu mudrabillayu
Rāma nāma manu varakhadga mivi
rājillunayya Tyagarajunike

(Hamsanāda).

At the end of his piece *Koluvai unnāde* in Devagāndhāri, Tyagaraja says that for Rama sitting in court, he could, as his servant, spread the carpet for treading upon. He asks in another piece, (*Chentanesadā* in Kuntalavarāli),

' Just keep me by your side, as you do Hanumān and Bharata. You need not tell me much or often. I shall understand whatever work you think of and cheerfully carry it out.'

Chentane sadā yunchuko vayya
mantukekku śrīmantudau Hanu—
mantu rītiḡa Śrīkānta

talachina panulanu ne delisi
 talato nadachi santasillidura
 palumāru balka paniledu Rāmā
 Bharatunivale Tyāgarājanuta.

No wonder Tyagaraja designates himself the 'head-peon', the foremost of the Lord's servants, 'dāsajana - agresara-Tyagaraja' (*Varada Navanītāsa-Rāgapanjara*). Following the traditional way, emphasised particularly in Srivaishnavism, Tyagaraja loves to be servant of the servants of the Lord: Ramadāsadāsa - Tyagaraja (*Brindāvanalola* - Todi). More expressly and in an emphatic Pallavi, he declares in a divya-nāma in Dhanyasi—'Sri Ramadāsadāso'ham.' Addresses to Rama as 'Nātha', 'Prabho' and the like are also expressions of this *bhāva* of *dāsyā*.

7. *Sakhyā*: Besides references in many songs to friends of Rama like Sugriva and Vibhishana and their devotion, there is a mention in *Chelimini jalajāksha*, *Sāmi-ki-sari* and *O Rama O Rama* to Rama as Tyagaraja's friend, 'Tyagaraja-sakhudu', and 'Tyagarajunimitra'.

8. We now come to the important form called *Ātmani-vedana*, or surrender of one's self to the Lord as the Lord's own, 'Tavāsmi' 'तवास्मि' as has been said in the Saranāgati text in the *Rāmāyana*. In fact, Rama is the incarnation par excellence the Supreme exemplar of protection of those that surrender unto the Lord, Saranāgata-rakshaka, and Tyagaraja does not fail to make express mention of this special feature; in *Saramegāni* (Pantuvārāli), he describes Rama as 'Saranāgatas jana-paripālana-birudānka', the Lord who has the special title of the protector of those who take refuge under him; Tyagaraja speaks of Rama in many pieces as the protector, friend and saviour of the Saranāgata. This complete surrender to the Lord is the final teaching of the *Gītā* too.

सर्वधर्मान् परित्यज्य मामेकं शरणं ब्रज ।

The Srivaishnava teachers of the South have developed this school of *Prapatti* to a great extent. That he had taken refuge in Rama, Tyagaraja says numberless times in his songs. A few pieces may be cited here, which specially bring out the significance of *Saranāgati*. When the devotee surrenders, he is to surrender everything he possesses : *हित्वा पुत्रांश्च दारांश्च* as it is said. Tyagarāja says in *Kālaharana* (Suddha Sāveri):

I have wandered day in day out and finding
refuge nowhere, I have sought your feet and
surrendered myself, my body and its possessions
as your own.

Dinadinamunu tirigi tirigi
dikkuleka saranu jochchi
tanuvu dhanamu nide yanti
Tyāgarājavinuta.

That he had surrendered himself and all his good deeds to the Lord, Tyagaraja says in his *Rama Paki Meghasyāma* (charanas 2 and 9). In *Nannu viduchi* and *Enātinomu phalamo*, he declares that he and his body are the Lord's property :

“ Tanuvu nī sommu ” and “ Nijamugā ne nī sommaṭini ”.

When the devotee declares himself as a complete *Saranāgata*, he is to have no more anxiety for anything ; all his burdens have been laid on the Lord and it is for the Lord to come and help and save his refugee. “ Why should I feel any concern ? ” asks Tyagaraja of Rama.

“ Mākelara vichāramu ”.

The anxiety is His, for has He not promised

अनन्याश्चिन्तयन्तो मां ये जनाः पर्युपासते ।
तेषां नित्याभियुक्तानां योगक्षेमं वहाम्यहम् ॥ १

1. In the same song, in support of his *bhara-nyasa* or laying the burden on the Lord, Tyagaraja describes Rama as the *Sūtradhāra*, echoing the *Gita* and the Lord's other declaration therein that He indwells and moves beings, rotating them as on a *yantra*.

“ O Lord ”, says Tyagaraja, “ I am yours and your will is my fortune. Why should I be meaninglessly brooding, when I have, once for all, taken refuge in you ? ”

Nī chittamu nā bhāgyamayya
 yojinchi kāryamuledanuchu
 noka pāri sarananu kontinayya.

One of the *angas* of Saranāgati is the faith that the Lord would save—रक्षिष्यतीति विश्वासः । This faith in Rama, Tyagaraja expresses at many places. e.g., charana 2 of *O Rama O Rama*, Ārabhi —Ninne nera nammiti.

With this Saranāgati is intimately connected the doctrine of the Lord's grace, on which the Srivaishnavas developed two schools of thought : the *Markata-nyāya*, expounding the view that God helps those who help themselves ; and the *Mārjāra-nyāya*, holding the view ‘ Who is man to help himself ? It is for the Lord to come of His own accord and, seeing the devotee completely surrendered to Himself, and meek and helpless, save him ’. According as his mood varied, Tyagaraja gave expression to both the views. Sometimes he set forth his qualifications and demanded his due from the Lord ; sometimes, he declared himself small, sinful, meek and helpless and appealed to the Lord for protection, as we shall see later, under the head *Naichyānusandhānam*.

In his Kiravāni piece, *Kaligi unte gadā* he mentions the *Markata*-view.

‘ Your grace will come only if I have earned it through meritorious actions in the past and if I worship you as earnestly and devotedly as Nārada, Prahlāda, Parāsara and Rāmadāsa ’.

The *Kāpi* song *Mivalla guna dosha* inclines to this *Kāpi*-view, where Tyagaraja fixes responsibility on himself for his

pathetic state and says that he has done nothing to deserve the Lord's grace.

‘ Merits and blemishes are of my own making and not of yours, O Rama ! If the gold is not of the required standard why blame the goldsmith ? If one's daughter cannot stand labour pain, why blame the son-in-law ? If one failed to do charity to deserving persons and worship God in previous births, why should one blame the gods for one's lot ? My trouble is my own making ’.

Mī valla guna dosha memī Srī Rāma
nā valla ne gāni Nalinadalanayana
bangāru bāguga padi vanne gāgunte
angalārchuchu bachchunādukonela
tana tanaya prasava vedana korvalegunte
anaya yallunipai yahankāra badanela
e janmamuna pātra meigi dānambika
pūjincha marachi velpula nādu konela
nā manasu nā prema nannalaya jesina
rājillu Srī Tyāgarāja nuta charana.

But he sings at other times in a different manner.

‘ O Rama, Your grace must come of its own accord. Man's capacity to earn it by his own exertions is poor and ineffective ’,

in *Nī daya rāvale* in Todi. *Tanayuni brova* in Bhairavi, poses the two views in a series of similes, but inclines to the *Mārjāra*-view.

“ Which is it ? Does the mother go to the child or the child to the mother ? Does the cow go after the calf ? Do the paddy fields go up to the clouds for water ? Does the lover go after the beloved ? O Lord ! come, solve my doubt and show me your beautiful face ”.

From the play, he calls him forth to come to the cradle; asks Him if He is hungry, if His discomfiture is due to His playmates finding Him unsuitable for the game and sending Him back. "Did they try to cover your eyes for the hide-and-seek game and find your eyes too big to cover? Why are your eyes red? Why this perspiration?"

The reverse form of this *Vātsalya*, i.e., God as Father and devotee as child, is found in Tyagaraja to a greater extent. Besides frequently addressing Rama as Father (e.g., Janaka, Tandri, Māyappa, Nātandri, Nāyanna) he devotes a special song making himself the son and a member of Rama's family.

Sitamma māyamma
Sri Rāmudu mā tandri
Vātātmaja Saumitri
Vainateya ripumardana
Dhāta Bharatādulu sodaralu māku O manasā!

(Lalita).

In *Nāyeda vanchana* in Nabhomani Tyagaraja compares himself to a boy harassed by others on the street and calls upon God that like parents, He should come to his rescue.

In *O Rama Rama* (Nāgagāndhāri), Tyagaraja calls Rama his most precious kith and kin—Bandhuratna.

In *Rama ninuvinā* (Sankarābharana) he calls Rama his mother, father and brother and in *Rama nīpai* (Kedāra) he describes Rama as mother, father, friend, wealth etc.

The remaining three forms of Bhakti mentioned by Nārada, love as from a beloved, *Tanmayatā*, and poignant suffering on separation from the Lord, represent higher stages of the emotion of Bhakti and as such, we shall deal with them in the last chapter.

Whether in one of these forms or in all these forms, one's devotion has to stabilise itself into a steadfast, uninterrupted emotion for the Lord, the *Sthāyi-Bhāva* of *Sthirā-Bhakti*.

Then the Lord possesses the devotee completely ; it becomes impossible to shake Him off, whatever the counter forces ; and whatever the devotee does, sees or enjoys, becomes part of his love of the Lord. “ I will not leave hold of you until and unless you protect me ”—“ Nanu brovakanu vidavanura Rama ”.

“ O Rama ! It is not possible for my mind to let go its hold on your holy feet Whatever tasks I might undertake, whatever rare sights I might see, all that I deem as You, and I feel delighted.

Vidajālaturā nā manasu vinarā
tanuvepanulaku janina mari
kanarānidi kanugonina
ninugā bhāvanchi santa silliti
Sri Tyāgarāja nuta.

Repeatedly, he protests that he could not seek any other God or any other path. (*E.g. Koniṃādedu*).

“ My mind does not rest upon any thing other than you..wherever my eyes fall, there I see only you ”—

Ninuvinā nāmadi yendu niluvade...
Nenu echata jūchinanu
nivai unnadi.

Again,

“ Weal or woe, I have not given way to grief. Well-treated or ill-treated, I have held fast to your blessed feet ”.

Chāla saukhyamo kashtamo nenu
jāli jenditinā sarivārilo
pāla munchina nīda munchina
padamuḷe gati Tyagaraja nuta

(*Bhuvini dāsudane*—Sriranjani).

The Lord becomes the prop of one's life, the strength of one's body, one's wealth, one's mind's joy, and one's satisfaction. The Lord becomes everything to the devotee,- Tyāgarāja-sarvasva in *Dinamanivamsa*. Even one's enjoyments, one considers as God : My youth, my love, my beauty and its display, my dressing, - everything is the Lord.

Nā jivādhāramu
 nā subhākāramu
 nā menu balamu
 nā chittānandamu
 nādu santhoshamu
 nā muddu vesamu
 nā manoharamu
 nādu sringāramu
 nādu yauvanamu
 Pāhi Kalyānarāma
 Pāvana guna Rama (Kāpi).

‘ The light of our eyes, the fragrance of our nose is all Himself. Means and End, Sādhana and Sādhya, it is all Himself ’.

Nā jivādhāra
 nā chūpu prakāsamā
 nā nāsika parimalamā
 nā japa varna rūpamā
 Nādu pūjā sumamā
 Tyāgarājanuta, Nā jivādhāra ¹ (Bilahari).

1. Cf. also Nā prakāsamā (‘Evarura’-Mohana), Nā jivādhāra (‘ Neramā ’-Saurāshtra), Nā bhāgyamā (Melukovayya—Bauli).

CHAPTER VIII

PHASES OF BHAKTI

‘ *Nava rasa yuta kritiche bhajiyinchu* ’

IN THE last chapter, I dwelt on the various forms of Bhakti as the teachers of Bhakti-mārga had described them. These I called *Bhakti-prakāras*, the same thing in different forms, like the same sweet substance being once sugar, sugarcandy at another time and so on. The subject of study in the present chapter is another aspect of the varied expression of the sentiment of devotion in the songs of Tyagaraja ; it will be from the point of view purely of their richness of feelings and moods, which imparts to them a lyrical appeal and brilliance and add a third dimension to Tyagaraja’s genius, that of poetry to his music and saintliness. In these songs depicting the rich variety of feelings and their subtle and varying shades, we also find Tyagaraja’s musical forte of the *Sangatis* coming into full play, serving to underline and accentuate the variations of the moods. In the study of this aspect, which marks him off prominently from his two other fellow composers, we shall seek the legitimate guidance of the *Ālankārikas* or the Sanskrit rhetoricians and aesthetic critics.

Bharata, in his *Nāṭya Sāstra*, spoke only of eight *Rasas*, *Sringāra*, *Vīra*, *Karuna*, *Hāsyā*, *Adbhūta*, *Raudra*, *Bhayanaka* and *Bibhatsa*. The *Sānta* or the *Rasa* of quietude had to undergo a good deal of struggle between the sixth and the tenth centuries, before it could be accepted by the majority of *Ālankārikas* and the expression *Nava-rasas* could come into wide vogue. It is not as if that before its acceptance, poets did not revel in it or that literature of the highest order did not depict the *Sānta Rasa* ; in this land of spirituality, the sentiment of *Sānta* had a dominant place from the earliest times ; but what is meant is that it was only later that it was recognised and dealt with by theorists as a major sentiment capable of being shown as the leading motif of a literary

production like a poem or drama. Similar is the story of the emotion of Bhakti. Despite its great vogue from the earliest times in this country's life, in literary compositions, the emotion of Bhakti as a feeling of adoration towards God, was long considered only as a minor feeling, a *Bhāva*, a fit theme for *Stotras* but not capable of being developed into a full-swung *Rasa* as the sole theme of a whole poem or drama. In the tenth century, it was still struggling and Āchārya Abhinavagupta, a great devotee, philosopher, Tāntrika and aesthete, mentions Bhakti, in his commentary on the *Nāṭya Sāstra*, as an important accessory sentiment of the *Sānta Rasa* which he strove with great effort to establish. But just as the much-denied *Sānta* slowly attained to such state of primacy that it was considered the *Rasa* of *Rasas*, Bhakti also soon began to loom large and despite the lukewarmness of the general run of Ālankārikas, had the service of some distinguished advocates. It is not necessary to go further into this history of Bhakti *Rasa*, but I may refer such of those as may be further interested to my book, *The Number of Rasas* 1.

It is the *Bhāgavata* that gave the great impetus to the study of Bhakti from an increasingly aesthetic point of view. Bopadeva, patronised by Hemādri, the minister of the Yādavas of Devagiri, was the pioneer in analysing the *Bhāgavata* in a topical manner, and if Bhaktas cannot ignore the *Bhāgavata*, they can as little afford to ignore Bopadeva's analysis and concordance of the *Bhāgavata*, called the *Bhāgavata Mukta-phala* and *Harililā*. Bopadeva and his literary associates were the pioneers to study the emotion of Bhagavad-bhakti as a *Rasa*. It is from them that it went forth to the Bengali circle of Sannyāsin-devotees, among whom Sri Chaitanya Mahāprabhu appeared to set another part of the country aflame with God-Love. The Alankāric elaboration of Bhakti *Rasa* reached its maximum magnitude at the hands of the distinguished follower of Chaitanya, Rūpa Gosvāmin, whose contribution to this subject consists of the two works *Bhakti-*

1. Published in the Adyar Library Series.

rasāmritasindhu and *Ujjvalanilamani*. We cannot omit to mention in this connection the work of Sri Madhusūdana Sarasvati, the renowned Advaitic dialectician, who after scaling the heights of the *Nirākara-vāda*, establishing the Formless Absolute, quietly wrote at the end of that section in his *Advaita Siddhi* :

वंशीविभूषितकरात् नवनीरदाभात्
पीताम्बरादरुणबिम्बफलाधरोष्ठात् ।
पूर्णेन्दुसुन्दरमुखादरविन्दनेत्रात्
कृष्णात्परं किमपि तत्त्वमहं न जाने ॥

This Advaitin-Bhakta has given a book on Bhagavad Bhakti dealt with as a *Rasa*, called the *Bhagavad-bhakti-rasāyana*. What the rhetoricians of the Chaitanya-school did for Krishna Bhakti, the Vaghela King, Visvanātha Simha did for Rama Bhakti, but his works are known only in manuscript. We shall take the help, therefore, of these leading Bhakta Ālankārikas in analysing and evaluating the emotional richness of the outpourings of the Rama-filled heart of our poet-saint-musician.

A *Rasa* is the developed relishable state of a permanent mood which is called *Sthāyī Bhāva*. This development towards a relishable state results by the interplay on it of attendant emotional conditions which are called *Vibhāvas*, *Anubhāvas* and *Vyabhichārī* or *Sanchārī Bhāvas*. *Vibhāva* means *Kāraṇa* or cause ; it is of two kinds: *Ālambana*, the personal or human object and substratum, and *Uddīpana*, the excitants. *Anu-bhāva*, as the name signifies, means the ensuants or effects following the rise of the emotion. *Vyabhichārī* or *Sanchārī Bhāvas* are those crossing feelings which are ancillary to a permanent mood. A well-known illustration will make these concepts plain. If we take the case of *Sringara Rasa*, say between Dushyanta and Sakuntalā, the *Sthāyī Bhāva*, which is a permanent and steadfast mood in the heart of the individuals, which does not go under, even on the rise of any number of

similar or dissimilar emotions, is *Rati*, the love which the hero and heroine have for each other. The human factors here form the *Ālambana Vibhāvas*; Dushyanta is the *Ālambana* of Sakuntalā's *Rati* and *vice versa*. The *Uddipana Vibhāva* or the exciting causes in love are the beautiful background, stimulants of nature, like the moon, the breeze, the vernal season etc., as also the personal endowments, charms and blandishments of the lovers. The ensuant conditions of individuals in love, like their mutual side-long glances, the sighing, the exchange of sweet chat etc., form the *Anubhāvas*. As it is by these consequential conditions that one has to portray a *Rasa* on the stage, *Anubhāvas* form the realm of *Abhinaya*; appropriate vocal expression as speech or song is *Vāchika-abhinaya*; appropriate physical action, *Āngika-abhinaya*; and lastly, *Sāttvika abhinaya*, representation of *Sāttvika bhāvas*, which I shall explain presently. What are the *Vyabhichārī* or *Sanchārī bhāvas*? They are, as already stated, these feelings which rise as accessory feelings to heighten the permanent mood; they have been given as thirty-three in number and are despondency, fatigue, suspicion, jealousy, intoxication, exhaustion, languor, dejection, anxiety, bashfulness, exultation, pride, sadness, yearning, anger, fear, cogitation, and so on.

निर्वेदग्लानिशङ्काख्याः तथासूयामदभ्रमाः etc.

How these feelings arise, say, in a state of love, needs no elaborate elucidation. Eight more emotional features are to be added, namely the *Sāttvika-bhāvas*; these are separately mentioned, because they are prominent reactions in the condition of the body when it becomes overfilled with a particular emotion. They are stupefaction, tears, hair standing on end, perspiration, pallor, trembling, choked voice and loss of consciousness. These again need no elucidation. By the inter-action of all these, the permanent mood of a *Sthāyī Bhāva* like *Rati* gets nourished into a delectable state of relish called the *Sringāra Rasa*.

We may now easily apply these terms to our Bhakti *Rasa*. At the end of the last chapter we spoke about the steadfast devotion of Rama-bhakti in Tyagaraja. The *Sthāyī Bhāva* of Bhakti is the mental state of either *Rati*, love, for God, as distinguished from *Rati* for a mortal personality or, as Madhusūdana Sarasvati explains in his *Bhakti Rasāyana*, it is the mind attaining the Lord's Form, भगवदाकारता. This is a permanent state not disturbed by any condition. The object of this devotional emotion is the Lord Rama. He is therefore the *Ālambana Vibhāva*. Of this Lord, the *Ālambana*, His infinite endowments of *Rūpa* and *Guna*, which excite the devotee's love and adoration, come under *Uddipana-Vibhāva*. Of these also, we have spoken in the chapter on *Ishta Devatā*. The other excitants are the company of Bhaktas, Sādhus and Bhāgavatas, holy places like Kshetras and Tirthas, which we have dealt with in the chapters on *Life* and *Sādhana*. Love feeds and grows on itself and what issue forth as outward manifestations or *Anubhāvas*, themselves act as further stimulants, even as the side-long glance, the smile and a one-third profile of the beloved excite the lover's feeling further. Therefore, the *Anubhāvas* or *Lakshanas* of Bhakti or Bhaktas, like listening to the Lord's story, *Kathā-sravana*, *Kirtana* or singing His glory—these also would excite and intensify the devotion further and thus come both under *Anu-bhāva* and *Uddipana Vibhāva*. Some of the forms of Bhakti dealt with in the previous chapter like the act of worshipping Rama, worshipping His feet, serving Him, hearing of His glory, would all come under *Anu-bhāva* too, as these are the spontaneous manifestations of acts resulting from Bhakti. Some of the *Anu-bhāvas* have also been dealt with under *Sādhana*. The most manifest *Anu-bhāva* of Tyagaraja in his state of Bhakti is in the realm of *Vāchika*, namely his Kīrtanas.

The eight *Sattvika bhāvas* referred to, such as becoming benumbed, perspiration, horripilation, tears etc., are manifestations of an advanced state of emotion and will be illustrated in the last chapter.

Let us first take the initial condition of longing for the Lord, *Autsukya* as this has been named by Bharata. Here, of the songs of Tyagaraja expressing his longing in specific forms - to recite Rama's name, hear and sing of His glory, to adore His feet, to worship Him and serve Him, we have already spoken under ' *Nāma-māhātmya* ', ' *Sravaṇa* ', ' *Kīrtana* ', ' *Pada-sevā* ', ' *Archana* ' and ' *Dāśya* '. Now, to some other specific longings of Tyagaraja, as also some songs depicting longing in a general form. For anybody representing a thing to another or expecting somebody's favour, the first thing needed is to catch the eye of the listener. The devotees always long for and pray for the *Katāksha* of God. Look at this in *Latāṅgi* :

(Krekanta).

In the Kalāvati piece, his yearning is for atleast a single glance of the Lord.

Okapāri jūdaga rādā.

Longing for the sight of the Lord, *Darsana* in general, is expressed prominently in some other songs. In *O Rāghava* in Pantuvarāli, he asks the Lord to swear that he would come to him, whenever needed. In another Kalāvati song, he asks :

“ When shall I have the privilege of seeing your exquisitely beautiful moon-face ? Your intimate devotees, your brothers, Sītā etc., would be calling you away ”.

Ennadu jūtuno Inakulatilaka-nin

... ..

punnama chanduru bolu mukhamunu.

A passionate longing for Rama's *darsana* is expressed in *Rā rā mā intidāka* in Asāveri.

“ Pray, come to my house ; I cannot stand the separation any longer. Give me the *darsana* of your enchanting face.”

Rā rā mā intidāka-tālalerā-muddu

gāru ni momunu jūchuchu

... ..

That the Lord did come to Tyagaraja's house and that Tyagaraja did have *darsan* of the Lord are seen in the pieces *Bhavanuta* and *Kanugontini*.

In a long Divyanāma in Saurāshtra, *Vinayamu nanu*, Tyagaraja expresses his longing to have the *darsana* of the limbs of Rama, from foot to head, giving, in an epitome of the epic, the exploits of each of these limbs.

Rāma Kodanda Rāma in Bhairavi, yearns for a single glance of Rama and for a word from Him. *Sārvabhauma* in Rāga Panjaram yearns to listen to Rama's charming words.

“ O King of Kings ! Can you not heartily talk a few words to me ? The charming words you spoke before had not reached my ears and I have been uneasy with an unfulfilled desire. Am I to keep on living, hoping to have that privilege on some future occasion ! ”

Sārvabhauma Śāketa Rāma manasāra
balka rāda, Devatā

... ..
muddu mudduga mātālādi nadi
mundurāka sadā veta jenduchunu
kaddukaddanuchu chirakālamunu
karagu chunda valena ? Tyagarajanuta

“ Why is it, O Lord, you do not talk to me, though I have always danced to your tune ? Why are you angry with me ? ”

Palukavemi nā daivamā, parulu
navvunadi nyāyamā ?
aluga kāranamemi rā Rāma ni
vādinchinatuyādina nāto

(Pūrnachandrikā)

Nirveda is a state of despondency which overtakes one when a longing is not fulfilled or takes time to be gratified. There are quite a good number of instances of Tyagaraja crying in despair, being not able to get his Rama. See here Tyagaraja losing faith even in Bhajana, for whenever he tried, he failed to find Him.

Nī bhajana gāna rasikulane
nendu gānarā Rāma

... ..
saguna nirguna nijamudabbaralanu
shanmata mula marmamashtasiddhula
vagalu jūpa santasilla gantini
varānana Tyāgarāja vinuta

(Nāyaki)

Hear his broken-hearted wail --

“To whom shall I unburden my agony? My constant *Bhajana* has not produced the desired result. The reverse has happened. Starting to make a Ganesa idol, I have finished by making a monkey”.

Evarito ne delpudu Rāma
nāloni jālini
kavagoni sadā bhajanaseya
garvamulanni veraye
Gananāthu jeya goraga
gadu vānarudai tiruga.

(Mānavatī).

In four songs: *Toline jesina* in Suddha Bangāla, *Tolinenu jesina* in Kokiladhvani, *Toli janmammu* in Bilahari, and *Prārabdha mittundagā* in Svarāvali, he bemoans the absence of the Lord from him and attributes his failure to his own past Karma. He has broken down so much that he who elsewhere asked: “What are the planets and their strength?” —‘Graha balamemi’,—now says in ‘Toli nenu’ towards the end, that he has failed because of starting his Bhakti at an inauspicious time.

‘Bhaktavesamu veyu vela varja kālamemo’.

He then runs himself down, in a number of *kritis*, as an undeserving man; piles, one upon another, his manifold disqualifications, to explain why the Lord does not show his grace to him. These take the character of confession. Tyagaraja certainly did none of these evil acts; such confessional verses are found in the hymns of the most distinguished saints and Āchāryas. Their real purpose it to serve as confessions for us, the reciters, who revel in these sins.

Hymnists like Parāsara Bhatta and Ayyāvāl, in their hymns on the Lord’s Grace¹, tell us that the Lord’s Grace

1. See my Tamil translation (with introduction) of Ayyāvāl’s *Dayasataka*, Kāmakoti Kosasthāna Series.

comes mostly to such sinners. For, what is there in the spotless for the grace of the Lord to do? The sins are said to be the feed of the gluttonous Grace of the Lord, which goes about to appease her hunger. Of songs in this class, a full *Pancharatna* song gives a catalogue of the sins, i.e., *Dudukugala* in Gaula, *Etula brotuvo* in Chakravāka, *Ennallu tirigeti* in Mālavasrī, *Nenendu vetukudura* in Harikāmbhoji, *Ninnana valasina* in Kalyāni, *Noremi* in Varāli, and *Gattigānu nanu* in Begada, illustrate this mood well. As an example, I shall cite only one song:

“ O Rama, I do not really know how you are going to save me. Alas! Mine is a despicable record, detestable for the ear. Like a bull astray, I have been roaming about anxious for my food. I have flattered born misers to earn only my sustenance, doing wicked deeds in the company of wicked men ”.

Etula brotuvo teliya Ekānta Rāmayya
katakata nā charitamu
karna kathoramayya
pattigottu rīti bhakshinchi tirigiti
puttu lobhulanu pottakai pogaditi
dushtalato gūdi dushkrityamu salpi
rattu jesina Tyāgarājuni dayato.

This self-depreciation would, from the point of view of *Prapatti*, come under *Kārpanya* and *Naichyanusandhana*.

Another run-down state is that of dejection and meekness, *Dainya*, another important *Sanchari bhāva*. Tyagaraja's plaintive pleadings to Rama run to about seventy songs, amongst which are to be found some of our oft-heard pieces. Some of these have a biographical interest, as they contain references to Tyagaraja's revilers, foes in friends' guise, harassing kinsmen and critics. It is hardly possible even to cite their *Pallavis*, not to mention their texts to any extent. Suffice it to

observe that to have worked so many variations on the single mood speaks highly indeed of Tyagaraja as a poet. Just one song, I shall quote to bear this out.

A wonderful act of the Lord in His great love for His devotee, a *unique act of God*, *Devakriyā*, is remembered by Tyagaraja in *Nāti māta marachitivo* in the appropriately named Raga, *Devakriyā*. Tyagaraja reminds the Lord of it and asks whether He has forgotten those words of His.

“ Why are you frequently worrying yourself ?
All this prosperity of mine (i.e., of the Lord's) is
yours, so you said, and have you forgotten those
words ? Do you not remember when you said
those words ? Your coronation was over ; dancing
girls had come in and you were witnessing their
exquisite dance. Suddenly your eye fell on me,
in that gathering. I was at some corner, standing
entranced by the *darsana* of your blessed feet.
At once, you asked Bharata, who was waving the
chowrie for you, to stop lest it should hide your
view of me ! And then you told Bharata that
you contemplated giving me some boons. All
that, have you forgotten ? ”

Nāti māta marachitivo O Rāma chinna
māti mātiki nāpai mannana jeyuchu
etiki yochana ī bhāgyamu nīdanu
tarunula bāgu nartanamula jūchu vela
charanamulanu gani ne karaguchu sevimpa
Bharatuni kara chāmaramunu nilpuchu
kurunanu Tyāgaraja varadudani palkina.

Vitarka is the feeling of doubt and cogitation. In *E Ramuni nammitivo* in Vakulābharana, he asks himself whether he has worshipped the correct Rama. And in *Palintuvo Palimpavo* in Kāntāmani, Tyagaraja says that he has, of course, followed his Guru's teachings and worshipped

accordingly but he was not sure if Rama will protect him or not. In the Kalyāni song, *Rāma ni vādu*, he says that he does not know whether Rama would come or not or what the effect of his past worship of the Lord was going to be.

On a different plane, he expresses his doubt in the two pieces, *Edari sancharintura* (Kāntāmani) and *Dvaitamu sukhamā* (Ritigaula), whether he should follow the dualistic or the monistic paths.

Amarsha or anger is another leading *Sānchari bhāva*. Here again, as in *Dainya*, there are some seventy pieces, many of which are popularly sung. Here too is to be appreciated the play of Tyagaraja's fancy. From gentle ventilation of grievance and remonstrance, these go up to anger and abuse. Again and again Tyagaraja asks Rama, if Rama could protect and help a mere monkey (and that, one who forgot his promise), a Rākshasa, a hunter Guha, who could spread only leaves for bed, and a huntress Sabari, who could only give her Uchchishta, why could He not come to Tyagaraja's rescue. (*Mari mari ninne, Mānamu leda, Yochana, and Paraku Niklara.*) See some of his other accusations :

" You have no love for the poor and the holy "
(*Ni dāsānudāsuda*) ;

" Is there none to question you ? " (*Ennallu ūrake*) ;

" Who has bitten your ears ? Your mind has changed " (*Nikevari bodhana*) ;

" You are capable of saying one thing at one time and another at another time " (*Atta balukudu*) ;

" What pleasure do you derive by speaking untruth to me ? " (*Chālā Kallalāda*) ;

" Have you no self-respect ? Have you no attachment ? " (*Mānamu leda*).

"When I approach you with familiarity you get stuck up, like the king that you are" (*Rāma Rāma Rāma*);

"Should you show enmity to me?" (*Rāmā-bhirāma in Sāveri*).

"Why do you stint in blessing with your grace, as if you have to purchase it and dole it out?" (*Koniyādedu*).

In *Tanamidane* in Bhūshāvali, Tyagaraja accepts that he has to lose temper and abuse the Lord.

Okavela kopaginchī ninu dūru-
chuntigāni Rāma Tyāgarājanuta.

In another song too (*Pālintuvo—Kāntāmani*), Tyagaraja accepts that he had found fault with the Lord but asks him not to attach any blame to him on that score.

Finally, look at this in *Rāma Rāma Rāma Sitā* in Huseni, where, after having said all this, Tyagaraja says:

"Having affectionately sung your praises, should I, in the end, have to say all these things?"

Mati is clarity of understanding born of proper learning and valuation of things and the reaching to correct solutions by deliberation. According to Abhinavaguptāchārya, this is a very intimate accessory mood of *Sānta* and, hence, of *Bhakti Rāsa* too. The reflection of a clear cultured mind that has appreciated clearly the issues involved in this *Bhakti Yoga* is evident in the many songs that we considered under *Sādhana-sampat*, showing *Nityānitya-vastu-viveka*, *Vairagya*, *Sama-damādi*, as also those that we considered in the chapter on the Saint's reformist zeal. Here we shall particularly note some of the songs in which Tyagaraja tells the Lord about his own equipment and qualifications.

In *Nive nanneda jesite* in Saurāshtra, Tyagaraja says that he has fully understood that he had taken to the right path,

when he chose devotion to Rama and proposes to continue to court *Satsanga* and chant the Lord's Name. *Rama ninu vinā* in Sankarābharana says that Tyagaraja has understood well the truth that Rama and His *Sattvic* Bhakti were the only means of crossing the Samsāra. In *Ānandamānandamayenu* in Bhairavi, he gives quite a long list of his own qualifications : firm installation of the Lord's feet in his heart, prayer, abandoning bad company, resignation to God, fear of sins, subjugation of passions and sex, faith in *Rāma Nāma*, conquest of worries, discrimination of the real worth, or rather, the worthlessness of material wealth, meditation and so on. *Manavini vinumā* in Jayanārāyani is another statement of Tyagaraja's spiritual equipment.

Allied to this is *Dhṛiti* or contentment and happiness born of realisation of the objects and the absence of sorrow, even when some are not realised. In *Ninu vinā* in Navarasakannada, Tyagaraja expresses a mood of satisfaction—that his ears are full of Rama's stories, his lips feel blessed in uttering His Name, whatever he sees, he sees as Rama and even distasteful things become relishable and verily he has secured his fruit in Rama.

Similarly in *Nanu pālimpa* in Mohana, he expresses his gratification at the Lord coming, walking all the way, to bless him. His gratification (in *Dasarathi ni rinamu*—Todi) at seeing his own songs on Rama popular in distant parts and his expression of gratitude to the Lord who thus spread his fame, is also an aspect of this *Sanchari bhava* of *Dhṛiti*. More of this we shall see in the next chapter, when we review the spiritual experience or *Bhagavad-anubhava* of Tyagaraja.

Smṛiti: While *Mati* is just an intimate accessory of Bhakti, *Smṛiti*, the *Sanchari bhava* of memory or remembering is one of the forms or is of the very nature of the Bhakti-consciousness. This also we have illustrated under forms of Bhakti, *Smarana*, dealt with in the previous chapter.

Harsha or delight goes with *Dhriti*, which manifests itself as soon as the object longed for in *Autsukya* is gained. The minor feeling of delight in ancillary gains alone would constitute the accessory feeling or *Sanchāri bhāva* of *harsha*; for, the joy of attaining the main object itself would be of the form of the main *Rasa*. Thus, joy at meeting *Sādhus* and in doing the various acts of devotion such as *Sravaṇa*, *Kīrtana*, *Pādasevāna*, *Archana*—in fact, in all the *Anubhāvas* of *Bhakti*—would constitute this *Harsha*. Of these joys, we have already spoken. The joy on obtaining the vision of the Lord or on the coming of the Lord Himself is the *Rasa* of realisation itself, which we shall deal in the next chapter.

Mada: Elation on obtaining the Lord or anything pertaining to Him is the only kind of elation possible in *Bhakti*. This closely follows *Dhriti* and *Harsha*, the satisfaction and joy on obtaining the Lord's grace, vision etc. It often expresses itself in the words "Blessed am I" and similar forms of self-congratulation. For instance, in *Sitāmanohara* in *Rāma-manohari*, we find Tyagaraja saying :

"I feel blessed to hear people say that I am your own. I have been supremely fortunate".

These are all *Bhāvas* intimately related to realisation; we have to reserve fuller reviews of these to the final stage dealt with in the next chapter.

Other *Sanchāri bhāvas* like fatigue, suspicion, exhaustion, carewornness, sadness are found in many of the songs expressing *Nirveda*, *Dainya* and *Amarsha*. Sadness or *Vishāda* is an under-current in all these complaints, mild or wild, uttered by Tyagaraja in his suffering. "How long am I to bear this? How long am I to suffer," are expressions of sorrow that frequently occur in these songs. We shall see just one piece as a sample of this suffering and sorrow, *Pāhi Rāmā-ramana* in *Varāli*, which also shows Tyagaraja's poetic gifts for similes and analogies :

“How long am I to suffer and how long to bear it? Can a gentle delicate jasmine flower stand the hit of a rough stone? How can a cucumber fruit bear a tight iron belt? Should a parrot be assailed by Brahmāstra? If parents abandon, what is the son to do? Can butter stand the blow of a sword?”

Entani sairintune
 nemani vegintu Hare Rāma
 cheti malle pūvu guendrāti korva bodu
 dosa pandu kettu Rāma tochu ninupakattu
 ahaha! chilukakuna brahmāstramunaku taguna
 talli tandri brova kunte tanayuni kedova
 Deva-deva! venna katti debba korchu
 konuna Hare Rāma.

Chapalata is impatience in rushing to do a wrong thing, under the sway of emotion. This could be illustrated by *Aparādhhamulanu* in Vanāvali, quoted by me in the last chapter in which Tyagaraja asks Rama to pardon him for his impatience and importunity.

Aparādhhamulanu norva samayamu
 kripa jūdumu ghanamaina nā
 chapala chittudai manaserugakane
 jāli bettu koni moralanidu.

In fact much of what Tyagaraja said in anger, remonstrance and grievance, which we considered under *Amarsha* is caused by the *Sanchāri bhāva* of *Chapalata*.

In another series of songs, we find Tyagaraja taking some liberty with the Lord and giving a jocular turn to his expression of the praise of the Lord or his pleading with Him, or his venting his anger on Him. Some of these are like the well-known *Nindā-stuti*; for instance, this: *Sitā Nāyaka* in *Rītigāula*:

“O Lord of *Sitā*! Have you got up the mountain (like *Tirupati*), unable to stand the worrying by

the Bhaktas ! Have you run away to the island of Srirangam to sleep there and prevent devotees coming to you with appeals of distress ? Have you yourself started begging Bali Chakravarti, foreseeing that you were likely to be troubled by devotees begging of you ? Have you joined the monkeys to scare those who come to see you ? Have you stolen the saris of Gopīs, seeing that Kuchela, the ill-clad Bhakta, may come to you for being relieved of his poverty ?”

The fancy pertaining to the stealing of the Gopīs' sarees, in order to help a devotee later on, reminds us of an older Sanskrit verse, in which the poet says that the Lord collected the sarees with the knowledge that later he would have to send them to Draupadi in her distress.

वासांसि व्रजचारिणारिजहशां हत्वा हठादुच्चकैः

यः प्राग् भूहृदमाहरोह स पुमान् वस्त्राणि विस्तारयन् ।

ब्रीडभारमपाचकार सहसा पाश्चात्तयाः स्वयं

को जानाति जनो जनार्दनमनोवृत्तिः कदा कीदृशी ॥

In a *Narma-Prārthana*, Tyagaraja refers to Rama's long wanderings in the forest and asks him to lay himself down to rest in Tyagaraja's heart.

Badalika dīra pavvalinchave

sadalani duritamunu tegagosi

Sārvabhauma Sāketa Rāma.

In *Ramachandra nidaya* in Surati, he asks Rama why His grace does not flow towards Tyagaraja :

“ Is it because you are dispirited by the fatigue of forest life and its rigours, or because you are angry that you have been called a woman ?”

The last is a reference to Sitā asking Rama in Vālmiki's original whether he was a woman to be so afraid of taking her along with him to the forest.

राम जामातरं प्राप्य स्त्रियं पुरुषविग्रहम् ।

In *Māmava Raghurāmā* in Sāranga, he asks Rama if his store of mercy had been washed away by the ocean, when Rama was lying there, whether his arrows had been broken in the battle, if his truthfulness had gone with the forest and if his divinity got lost when he took the human form. See this, another *Nindāstuti*, *Adigi sukhamu* in Madhyamāvati.

“ Who has ever enjoyed happiness by asking you for it, O Lord ! Sītā was attached to you and she went to the forest, was taken away by Rāvana and then you yourself sent her away. Sūrpanaka desired to marry you and lost her nose. Nārada wanted to know your Māyā and you made him a woman. Durvāsas asked for food and lost his appetite. Devakī asked for a son and you gave him to Yasoda. To attain the Lord, Gopis had to give up their lords ”.

Referring to the drama on earth that the Lord was playing in Rāmāvatār, along with the partners, Sītā, His brother, Hanumān, etc., Tyagaraja asks the Great Actor,

“ Why are you going about enacting this play ? Did your wife ask of you diamond ornaments or did your brothers or parents want food ? Or, have your devotees been inviting you for a long time to stage this Nāṭaka of Yours ? ”

Etāvuna nerchitivo Rāma
 endu kinta gāsi
 Sītā Lakshmana Bharata Ripughna
 VātātmaJulato nādu nāṭakamu
 ālu vajrāla sommulu adigiro
 anujulu dalli dandralu annamadigiro ?
 sīlulaina varabhaktulu bilachiro ?
 chirakālamu Tyāgarāja nuta nī

(Yadukula Kāmbhoji).

CHAPTER IX

DEVOTIONAL ECSTASY

“ So'hamainade Chālu ”

OF THE forms of *Bhakti* set forth in the previous chapter three were left over for treatment later as they formed the higher stages of devotion. They are the inability to endure separation from the Lord, (*Aviraha*), the love as that of a beloved, (*Kānlāsakti*), and *Tanmayatva*, mentioned by Nārada in his *Bhakti Sūtras*. The emotion of Love has two main phases, separation and union, *Vipralambha* and *Sambhoga*. Separation is indeed the touchstone of all attachment and according to the theory and practice of Sanskrit Ālankārikas and poets, there is no nourishment of the sentiment of Love without the portrayal of separation, *Vipralambha*.

न बिना विग्रलम्भेन संभोगः पुष्टिमश्नुते ।

Poets love to dwell on the presentation of love in separation, showing the lovers yearning and pining and struggling to obtain each other, rather than on love in union, *Sambhoga*. It is a well-known device adopted by Sanskrit dramatists to separate the first-met lovers, submit them to a process of separation and suffering, smelt their hearts, as it were, in the furnace of this separation, purge their hearts of all carnal dross, spiritualise their love and re-unite them finally in an inseparable union,—

“ तप्तेन तप्तमयसा घटनाय योग्यम् ”

as Kālidāsa says. It is well-known how, in the *Bhagavata*, the Lord, seeing the pride of the Gopīs, suddenly disappears, to rid their hearts of dross,

प्रसमाय प्रसादाय तत्रैवान्तरधीयत ।

and after they had all wept themselves out in the *Gopikā Gīta*, He presented Himself before them again and began His *Rāsālīla*.

तन्मनस्काः तदालापाः तद्विषेष्टतदारिमकाः ।
 तद्गुणानेव गायन्त्यः नात्मागाराणि सस्मरुः ।
 इति गोप्यः प्रगायन्त्यः प्रलपन्त्यश्च चित्रधा ।
 रुदुदुः सुस्वरं राजन् कृष्णदर्शनलालसाः ।
 तासामाविरभूच्छौरिः स्मयमानमुखोबुजः ।
 पीतांबरधरः अग्दी साक्षान्मन्मथमन्मथः ।

A separation from the Lord is also mentioned as having occurred as part of the life-incidents of Tyagaraja. The idol of Rama which he was daily worshipping is said to have been taken forcibly by his irate brother and thrown into the Kāveri. Various songs are said to have been sung by Tyagaraja during this time of poignant suffering caused by the separation from his beloved Rama-idol. In the stories of *Nāda-Bhakti-Yoga* in the *Līnga Purāna* and the *Adbhuta Rāmāyana*, mentioned by me already, we are given incidents answering exactly to this incident in the life of Tyagaraja : When the materially minded king wants the singer-saint to sing of his own royal splendour and this is refused, the idols of the singer-saint's worship are confiscated by the King. Some of the songs which we reviewed in the last chapter under 'plaintive pleading' show Tyagaraja in search of his Ishta-Devatā. While they might have as well been sung while Tyagaraja was searching for his lost idol, there is nothing to prevent us from considering them as songs by the devotee, who had the vision of the Lord, suddenly lost it, and is crying out in agony to re-capture the vision.

In whatever manner we take them, these songs depict well the form of *Bhakti* called *Aviraha* by Nārada, poignant suffering when one is separated from his God. In *Sasivadana* in Chandrajyoti, where the Pallavi-address and Rāga-name echo each other, Tyagaraja asks if he could bear this separation.

Sasivadana bhaktajanāvana

Sankara ne tāla galanā

"What a sinner have I become that the Lord whom I used to worship with ecstatic love is not with me now ! What shall I do ? How can I

bear? Having once had *Darsana* of Sri Hari, the dispeller of all sorrows, can anyone bear separation from Him? Having treated me with affection before, is He now set with a deceitful mind? Was it ordered by Brahmā that I should undergo suffering, abandoning my hopes? I do not find my beloved Lord. I have been regarding service to Him as my life's sustenance. My fate has come to this."

Enta pāpinaiti nemi seyudu hā
yelāgu dāludune—Oh Rāma
anta duhkha mulanu
dirchu harini jūchi
yentavārainanu bāya
sahinture etc.

(Gaulipantu).

In *Andundakane* in Pantuvarāli, Tyagaraja is not exactly separated, but tells the Lord whom he sees, not to leave him to the pangs of separation.

"O Rāghava, swear to me in the presence of the sea, that you will promptly come to me whenever needed. If you should forget me in the company of your chosen, what could I do? If you do not come when I want your *darsana*, tears will flow down my cheek in streams, my whole house will look empty and every minute will appear a *yuga*."

Kanavale nanu vela
lekunna ganniru
kālu vagā bārune.

"When I get bewildered at your not responding to my prayers, I shall only be the laughing stock of others".

'Nāpai garuna ledani kannirāye'—

'I have wept before you with tears in my eyes that I have not been able to secure your grace'
(*Idiniku meragādura*—Punnāgavarāli).

The *Sattvika bhāva* of tears, 'asru', occurs here: In *Nivāda negāna*, he asks,

"Since I am your own, can I bear even a moment's separation from you?"

Srī Rāma Jayarāma in *Madhyamāvati* is another song in *Vipralambha*. *Vyādhi* or failure of normal health and causing emaciation etc. is a *Sanchāri bhāva* which occurs in separation and we can see it here.

"O Rāma of captivating beauty! Why do you not take note of my suffering? When will you be pleased to talk to me? When will be that blessed day when you will make me happy? I cannot bear any more delay. Is your hesitancy due to my forcing my affection on you? Can anybody have this happiness and blessedness anywhere else? Can he have the vision of this beauty elsewhere? Is it my faulty *Japa* or *Tapas* or have I offended you?"

"You are my *tilaka*. For whom is my beauty? Separation from you even for a minute makes life useless. My mind has turned away from worldly comforts. By separation from you, *my body has been reduced to half*. Sit by me, remove my troubles and protect me. I beg of you. I am in your hands".

Srī Rāma Jaya Rāma

Sringāra Rāma

... ..

Pankajanayana

nā kumkuma nīve

Avanijādhipa

nā sogasevaride Rāma

nīvu nimishamu leni

bhāvukamele

... ..

pāyagā menu

sagamāyeno Rāma

... ..

In *Chelimini Jalajākshu* (Yadukulakāmbhoji) again he says that owing to separation from Rama, he had become much reduced in body.

Till now we have been dealing with the phase of seeking of and separation from the Lord, in which the play of emotions is of *Sanchāri bhāvas* like *Antsukya* (longing), *Nirveda*, (despondency), *Dainya* (dejection), *Amarsha* (anger). When seeking and separation end and the devotee is transported to joy on union with the Lord, another series of *Sanchāri bhāvas* overtake him, *Mada*—elation, *Dhriti*—gratification, *Harsha*—delight, and in the excess of this over-powering joy when one's whole being is, inside and out, filled with the Lord, tears of joy roll down his cheeks, voice gets choked, he breaks down or laughs, sings and dances. This is the state of God-intoxication, which is the highest state one reaches. Of what use is any *Bhakti* in which one's voice does not break, eyes do not moisten, hair does not horripilate and one is not able to proceed? If one could go about in this divine madness, now weeping, now laughing, now, without any shame, sing and dance, verily such a Bhakta will sanctify the whole world.

कथं विना रोमहर्षं द्रवता चेतसा विना ।

विनानन्दाश्रुकलया शुद्धयेद्भक्त्या विनाशयः ॥

वाग्गद्गदा द्रवते यस्य चित्तं

रुदत्यभीक्ष्णं हसति क्वचिच्च ।

विलज्ज उद्रायति नृत्यते च

मद्भक्तियुक्तो भुवनं पुनाति ॥

(*Bhāgavata*)

Here is *Bhakti* in the ecstatic state, and here is the realm of the *Sattvika bhāvas*, of horripilation, tears of joy, choking of voice, perspiration etc.

Besides the realisation of the *darsana* of Rama at the end of his *Sadhana* by *Nāmajapa*, Tyagaraja refers to his having seen the Lord, in many songs. We have already noted in the first chapter, on Life, how in *Paritapamu* and *Giripai* Tyagaraja had the vision of the Lord. The songs referring to his *sākshat-kara* depict all the *Sanchāri bhāvas* of joy and elation and the *Sattvika bhāvas*. See Tyagaraja's great delight on getting Rama and the series of poetic similes he uses to bring out his great delight in the beautiful Ritigaula song, *Nannu vidachi* :

“ I have found you just as a diver dives deep into the sea and holding his breath fast, secures the pearl. I feel now as if I have come under the shade of a Kalpaka tree, from the unbearable heat of the sun. I have come by you, as a man who digs the earth finds pure gold buried deep. It is like the break of a hailstorm in the midst of hot summer ¹.

The Sankarābharana song, *Nannu brovakānu* similarly expresses the great joy of Tyagaraja on getting the Lord :

‘ O Rama, I will not leave hold of you unless and until you protect me. I have secured you to rid myself of impurity, just as a man searching for a lost coin of trifling value comes by a precious gem, just as one expecting ragi-gruel comes by nectar, just as an exhausted swimmer finds a float for his hold and rest, just as a pilgrim starting for a Tirtha finds it at his feet, just as a woman about to lose her modesty comes by a cloth ’.

Vadda nundunade (Varāli) again expresses the rapture of the Lord's company : Tyagaraja exclaims here that he would embrace the Lord and dance about.

1. Cf. Vālmiki :

चर्माभितप्तः पर्जन्यं हृदयन्तमिव प्रजाः ।

When this vision comes, the devotee knows not what to do. The bliss overpowers him and he loses control of himself. He cannot do anything.

“ Is it an unpardonable offence on my part,
O Prop of my life, if I forgot myself for a while ?
The effulgence of your blessed feet dazzled me
and I was at a loss to know whether I should hug
them to my bosom or press them to my eyes ”.

This, in *Nerama Rāma Rāma* is the *Sattvika bhava* of *Stambha* or becoming benumbed.

Kori kori nidu koluvuseyu vela
sāramaina pada sārasmula bon-
gāra jūchi yuramuna nunchudāmo
kanula nottudāmo yani
kūrimini brahmānanda manduchunu
konta mayi marachiyuntini gāni
Tārakādhipānana Pāvana
Sitānāyaka Srī Tyāgarājūnīpai
(Saurāshtra)

Giripai records the *Sattvikas* of *Asru*, *Svarabhanga*, *Romāncha* and *Stambha* :

“ Unerringly I have seen Rama on the hill. He promised me salvation in five days. My body was thrilled and tears of joy rolled down my cheeks, I merely mumbled and I could hardly speak out my thought ”.

Pulakāngitudaiyānandāsruvula
nimpuchu mātālāda valenani
kaluvarinchagani.

“ When I think of you, my whole body becomes thrilled. When I have your *darsana*, tears of joy roll down from my eyes. When I embrace your feet, I forget my body ”.

“ Talachite menella
pulakarinchenu
kanugona nānandamai
kannīru nindenu
charana kaugilivela
jelagi maimarachenu ”

in *Dayarāni*, appropriately in Mohana, the state of God-trance. See also the fifth charana of *Rāma pāhi Meghasyāma* (Kāpi) where he says :

The moment I think of you, my body gets thrilled
with hair standing on end.

Talachinantane menu pulakarinchaka.

When such a realisation comes, the things around look trivial.

“ When your love comes over, the universe looks
trivial, as a blade of grass.

Āsinchu vela jagamanta
trinamāyenu

(*Dayarāni*-Mohana).

As Kulasekhara says :

“When the Lord’s *Sākshātkāra* comes, the entire
universe becomes a mere speck of dust ; all the
encircling oceans, a little drop ; the fires, a tiny
spark ; the wind, a whiff of breath ; the skies,
a pinhole,”

पृथ्वी रेणुरणुः पर्यासि कणिका फल्गुः स्फुलिङ्गो लघुः

तेजो निःश्वसनं महत्तनुतरं रन्ध्रं सुसूक्ष्मं नभः ।

One of the rare feelings of the great devotee is found in his divine experience also being a complete gratification, comprehending within it the realm of the senses too. This rare idea gets expressed in some moods of Tyagaraja, when he feels his whole spiritual, mental and physical being completely transported with God-bliss. *Ninnubasi* in Balahamsa expresses

this rare idea that the vision of the Lord gratifies all the senses, including the mind,

Kanulaku chaluva chevulakamritamu
vinu rasanaku ruchi manasuku sukhamu
tanuvuku yānandamunu galga jeyu.

The song significantly has its final address to the Lord as 'Pūrṇa kāma'; as the image of God is stationed in his heart, 'Tyagaraja hriḍdhāma', Tyagaraja too becomes in this manner, a Pūrṇa kāma, with all his pleasures fulfilled simultaneously by that single divine object of attachment.

In two other songs, Tyagaraja expresses in a different form, this sublime all-round sense-gratification from the Lord. In *Nammina vāriṇi marachedi* in Bhairavi and *Rāma nī pai* in Kedāra, Tyagaraja says :

“ Even when enjoying material pleasures my mind
was anchored only in you.”

Bhogamu landu vela
buddhi nī yada nunche (*Nammina vāriṇi*)

and “ Even when I enjoy material pleasures, my mind is only on you ”.

Bhogānubhavamulandu
bāguga buddhi nīyandu (*Rāma nī pai*).

We have previously illustrated the *Bhava* of *Autsukya*, longing, in the pre-union and pre-realisation state. Having got his beloved Lord, Tyagaraja gets into a different kind of longing now. He desires to enjoy and serve the Lord in His *ekānta*. This delicate and delicious desire of the devotee can be seen in some of the pieces. In *Vinanāsaḡoni* in Prātāpavarālī, see this longing which takes the form of a curiosity to feast his ears with the sweet and loving chat that takes place privately between the Lord and Sītā, while they were playing together. And mentioning Ānjaneya and Bharata as having had that privilege, Tyagaraja presses his claim too.

Vinanāsagoni yunnānūrā :
 Visvarūpuda ! ne
 manasāraga vīnula vinduga
 madhuramaina palukula
 Sītāramanito noma nagunta lādi gelchuta
 cheta nokari kokarujūchi yābhāva merigi
 Sāketādhipa nijamagu premato balkukonna
 muchchata
 Vātātmaja Bharatulu vinnatula Tyāgarāja
 sannuta.

A similar yearning of his is seen in *Rāmābhirāma* in Dhanyāsi. Here Tyagaraja longs that when Rama and Sītā are in private, sitting on the golden bed, Rama should order Tyagaraja to come in and sing to Him some music.

Rāmābhīnāma manasu ranjilla

bangāru meti pānpupai bhāmāmani Jānaki
 sringārinchukoni cheluvondaga ninnugani
 ponguchu malle virula bījinchuvēla
 sangītamū bādumani svāmi Tyāgarājunito.

We have thus far dealt with the *Avirahā-akti* mentioned by Nārada. We first reviewed the state of separation and then spoke also of the state of union with the Lord. And, while on the latter, we also saw the heights of ecstasy Tyagaraja reached on obtaining the *Sakshātkāra* of the Lord.

Now, to the *Kāntasakti*, mentioned by Nārada. Like *Vātsalya*, this form of *Bhakti* too, pertains pre-eminently, to the Krishnāvatāra, where the cowherd damsels attained *Mukti* through their *Kāma* or love for the Lord.

गोप्यः कामाद् भयार्कसः द्वेषाच्चैवाद्यो नृपाः ।
 संबन्धाद्दृग्गणयः स्नेहाद्भयं भक्त्या वयं विभो ॥

In its essence, the emotion of devotion which a devotee has towards the Lord is feminine in nature. The love of a woman for a man has occurred to the sages and saints of all climes and

ages, as the best image of the love which the individual soul should have for the Supreme Soul. To the Supreme Soul, the sole Enjoyer, the whole universe is the object of enjoyment; the entire creation, masculine as well as feminine, is like unto a woman to that Lord, the sole Purusha.

क्षीप्रायमितरज्जगत ।

The Gopis are, in fact, not women ; mythologically, they are incarnations of Rishis : esoterically, they are the individual souls drawn by the magnetic Supreme Soul, to itself. This is made plain by the *Bhāgavata* itself at the end of the famous *Rasalīlā*, by three similes employed by Sri Suka. When the Lord reappeared, they who had drooped down, rose up, like the bodies on the reappearance of life. And the Lord, surrounded by them, shone like Purusha Himself, with his Saktis. And the Lord sported with the Gopis even as a child would sport with its own image.

उत्तस्थुर्युगपत्सर्वाः तन्वः प्राणमिवागतम् ।

व्यरोचत वृत्स्ताभिः पुरुषः शक्तिभिर्यथा ।

रेमे रमेशो ब्रजसुन्दरीभिः

यथार्भकः स्वप्रतिबिंबविभ्रमः ।

The imagery of man-woman love was employed by Christian mystics too. St. Bernard's sermons and the writings of Coventry Patmore speak of the Church as the Bride and of Christ as the Bridegroom. In our country, this kind of devotional mood is already found prominently in the Rig-Vedic prayers and hymns¹ and in the later age, it is in the field of Krishna Bhakti, that this form of devotion was developed to a great extent, and under the name *Madhura Rasa*, this received detailed treatment at the hands of Chaitanya's followers. In the field of music, the padas of Kshetragna and his followers are all based on this imagery, called popularly *Nayaka-Nayika bhāva*.

1. See my paper *Vedas and Bhakti*, Vedānta Kesari, Dec. 1955.

In the writings of other devotees, devoted to Siva or Rama, this form of devotion is but rarely met with ¹. But, as I have said at the outset, the very feeling of *Bhakti* partakes of the character of a woman's love in its finer essence and we may see the emotion taking such a turn in some of the songs of Tyagaraja. *Saubhāgya* is the blessed state of a woman when all her beauty and endowments have their fulfilment in her own lord's love. Says Kālidāsa.

प्रियेषु सौभाग्यफला हि चास्ता ।

“ O Rama, Sringāra Rama, You are my *Saubhāgya*, the supreme *Tilaka* on my forehead, marking my *Māngulya*. For whom else is all my beauty? Even a moment's separation from you makes life useless,”

says Tyagaraja, in *Sri Rāma Jayarāma* in *Madhyamāvati*.

Pankajanayana nā kumkuma nīve
Avanijādhīpa nā sogasu evaride Rāma
Nīvu nimishamu leni bhāvuka mele.

“ O Rama ! What a life is this ! Why did I have it ? How long am I to bear it ? If one does not have the frequent *darsana* of the Lord of peerless beauty, have chat with Him and enjoy to heart's content the embrace of the Lord who knows the *ingita* and delights in music, the heart becomes parched up and life becomes useless ”.

Etijanmamidi hā O Rāma enduku galigenu
entani sairintunu hā O Rāma
sātileni mārakoti lāvanyuni
mātimātiki jūchi mātālādani tana

1. This devotional mood with reference to Siva can be seen in Kashmir Saivism. See my 'Prayers, Praises and Psalms' (G. A. Natesan & Co., Madras).

sāreku mutyāla hāra yuramu pālu
 gāru momunu kannulāra jūdani tana
 ingita merigina sangita loluni
 ponguchu danivāra gaugilinchani tana
 sāgara sayanuni Tyāgarājanutuni
 vegame chūdaka veganu hridayamu

(Varāli).

In a few songs, Tyagaraja refers to God having clasped his hand, having done that act of marriage called *pānigrahana*, so to say, at a very early age and appeals to Him not to give him up suddenly or asks Him why He has forsaken him abruptly.

“ You took me by the hand at an early age, made me serve and promised protection. I cannot understand why you should, at a time like this, waver whether to hold me up or give me up.

Pray, do save my honour ”.

Chinna nāde nā cheyi battitive
 ennarāni yūdigamu gaikoni
 ento ninnu pālanamu setunani
 ittivela vidanādudāmano
 elukondāmani yenchināvo teliya
 guttu brovave sugunavārinidhi
 goppa daivamā Tyāgarājanuta.

(Kalānidhi).

“ Oh, my beloved Lord has forsaken me, alas !
 How can I live ? How can I endure it ? Is it fair to forsake me after treating me so long with fondling affection, embracing me often and cheering me up ? The sweet words you said to me, the way you took my hand, and rid me of my troubles, had filled my heart so much that I had considered myself unequalled ”,

Emani vegintune
 entani sairintu
 nā muddu Devudu

nanu base nāyayyo
 pālinchi lālinchi
 palumāru gaugilinchī
 telinchi nanu paradesi seya docheno
 ādina muchchata nādantarangamu ninda
 nīdu ledani yunti nindāka sarivārilo
 edabāyaka Tyāgarāju nelu Srī Harini tolī
 badalika lārchi nā chebattinadi talachuchu.

(Huseni).

See this in Ghanta.

“O Ramachandra ! What else is there for me to
 aspire for when you have taken my hand and cast
 your benign look on me? When my look and
 your look come together properly, who can know
 the happiness that I then derive? If you do not
 take my hand, I shall have to suffer like an
 unmarried virgin”.

Rāma Rāma Rāmachandra * * *
 ghallu ghallu nī karamubatti kī—
 kannulakantemunnaditaramu
 nā chūpu nī jūpu sarigājesite jeyu
 nā sukhamu yevārīki yeruka
 chatta battani nābhiti Rāma
 bottu gattani kanyakā rīti

Of the *Sringāra Nāyikās*, classified in great detail by the
 Ālankārikas and writers on Rasa ¹, which have been taken up
 by the Pada-composer Kshetrajna, it is in the realm of
Paraktiyā Nāyikā, that the Love-form of Bhakti, *Kāntāsakti*
 or *Madhura Bhāva*, has been most prominently dealt with.
 From the *Bhāgavata* downwards, the philosophy of *Kāntā-*
sakti has always been based on the greater possibilities of
 devotional intensity in the symbology of *Paraktiyā Sringāra*
 or clandestine love :

1. For an exhaustive treatment of these, see my *Sringāramanjari* (Hydera-
 bad Archaeological Department), Introduction.

योषा आरमिव स्त्रियम् ।

But Tyagaraja's *Madhura Bhāva* gives us a fancy in the class of *Svīya Nāyikā*. See this, a unique fancy, in a Ritigaula piece.

Tyagaraja says :

“ Just as an orphaned girl married to a man has no other house to turn to and clings to her husband, I entirely rely on you and implore you. How is it that you do not come ?”

Chera rāvademira Rāmayya
mera gādurā ika Mahāmerudhira Srikara
talli tandri leni bāla tana nādu goru riti
palumāru vedukonte pālincha rādā

Pattividuvurādu in Manjari again presents the devotee as a *Svīya Nāyikā*.

In fact, in one elaborate song in Yadukula Kāmbhoji. Tyagaraja longs to be Rama's beloved spouse Sitā, even as in other songs, he longs to be a servant like Lakshmana and Hanumān ; and he sets forth his longing to experience the joy that Sitā enjoyed at the several stages of her Svayamvara and marriage.

“ Vouchsafe to me, O Merciful One ! Your grace and a little of that joy which the eager Sitā had when she was assured that Rama would come to that Svayamvara-assemblage of unwanted kings ; the happiness that Sitā had, when Rama himself came, drew himself up to his full stature, and thus drove away Sitā's anxiety about his ability to bend Siva's bow ; the happiness that Sitā had, when Rama tied the *Māngalya sūtra* and took her hand ”.

Daya seyavayyā Sadaya Rāmachandra

dalachuchunna Sitā sukhamu

Nikevari bodhana, the shortest piece in *Suddhasāveri* is cast in the very terminology of the *Sringāra padas* :

“ Who has poisoned your mind ? You do not
freely talk to me ! Your mind has changed.”

Even so is *Sāmiki sari* in *Begada* which opens like a dance-composition. Songs like *Jūtānu rare* (*Ārabhi*) in which the ladies are called to come and see the beautiful Lord in procession are also couched in the imagery of *Nāyikā* (the singer) with the lady-friends and the *Nāyaka* (the Lord).

If even after these, one should have any doubts about the *Madhura Bhāva* in Tyagaraja's songs, or has any doubts on the real meaning of this *Bhāva* itself, one may listen to *Rāmā-bhirānu* in *Darbār*, where Tyagaraja says :

“ The maid, my mind, is in deep love with you,
but you do not seem to respond and take her
hand ”.

Manasu cheli nike marulu konnadigāni
chanuvuna cheyi batti mamula rakshimpavu.

In the same piece we read in a further passage, Tyagaraja describing himself in terms of the *Vāsakasajjikā Nāyikā* :

“ I have provided for you a comfortable bed ”.

We may note this piece again, in *Harikāmbhoji*, where the mind is made the *Dūti*, to bring the lover *Rama* to Tyagaraja, the beloved.

“ O ! Maid of my mind ! Go and bring quickly my
Lord. Seek him eagerly and lead him to me with
due respect. I want to enjoy happiness for a
long time with him ”.

Chani todi teve O Manasā !
kanikaramuto gani karamidi
chirakālamu sukhamanubhavampa vegame

The third foot of *Eti janmamidi* in *Varāli* describes the Lord as a ‘ *Sringāra Nāyaka* ’ and the devotee as longing for His loving chat and embraces. The description as a beloved is complete in the *Ghanta* piece *Rāma Rāma Rāmachandra*,

The *Bhāgavata* endorses this view when the Lord says therein to Uddhava, in almost identical words :

“ज्ञानिनस्त्वहमेवेष्टः । ज्ञानी प्रियतमोऽतो मे”

It is as such a jñāni that Tyagaraja adored the Lord. Love of God, he considered as the most essential thing necessary for one to have real knowledge.

Anurāgamuleni manasuna

sujñānamu rādu

(Sarasvati)

The true Bhakta, Tyagaraja says, is one who has realised the identity of the individual soul and the Supreme Soul.

Paramātmudu jivātmudu yokadai

baraguchundu bhakta-parādhinuni

(*Karuna clāyanti*-Varāli).

In *Siggumālī nāvale* in Kedāragaula, he is sorry he has not realised in his heart that ‘Thou art myself’:

Ullamunanu ganinīvu nenai yunda deliyaledu.

In *Nike dayarāka* in Nilāmbari, he asks :

“Will one who has still to realise the identity of

‘I’ and ‘Thou’, attain happiness?”

Ekopinchaka nenu nīvanu jñānikelāgu

sukhamichchune O Rāghava.

In *Enduku peddula* in Sankarābharana, he asks for knowledge in the non-differentiating, monistic Vedānta.

Bhedarahitavedāntamunu delisi

Enduku peddalavale buddhi yīyavu

In his Kalyāni piece in the Kovur-pentad, he describes the Lord Siva as Bhedavādarahita.

In *Jñāna mosaga rādā*, he prays for knowledge on Paramātmā and Jivātmā.

Paramātmudu jivātmudu jñāna-mosaga rādā.

In his Ārabhi song *O Rāma O Rāma Omkaradhāma*, he insistently implores the Lord to bless him with realisation of identity with Rama (9th charana). Music itself he prays for as a means for attaining to that state of Jīvanmukti which is the essence of the *Gīṭā* and the *Upanishads* :

Sitāvara sangīta jñānamu
dhāta vrāyavalerā Rāma
Gītādyakhilopanishatsāra-
bhūta jīvanmuktudagutaku
(Devagāndhārī)

In fact this Jīvanmukta state in which one has had the realisation of the Supreme here itself is mentioned by Tyagaraja in many pieces.

Upanishad Brahman who was one of those who influenced Tyagaraja, asks in one of his numerous Divyanāmas—one in Ghanta and Misralaghu, "O Rama, make me realise that "Thou art that"—"Bodhaya mām Sri Rama Tattvamasīti" and, as if echoing it, Tyagaraja asks in his well-known Garudadhvani-piece, *Tattvamēruḡa taramā*.

"Is it possible, O Rama, to realise the great truth that Thou art the meaning of that Upanishadic declaration, 'Thou art That'?"

Tattvamasi yanu vākyārthamu,
Rama, nīvanu paratattva meruḡa taramā ?

"One must meditate within his own self and become one with you" is the burden of a Devagāndhārī song: 'Tanalone dhyāninchī tanmayame gāvalerā'. The realisation of identity with the Lord and exulting in it is mentioned in the eighth foot of *Karunājalandhe* in Nāthanāmakriyā: Nīve tānani kulkudure. He ends significantly his long song describing Siva of his native place coming in the festive procession on the tonic note of the Lord and himself being one: Tyagaraju tānanuchunu vachchu (*Muchchata*, *Madhyamāvati*).

According to Upanishad Brahman this is the higher stage when the Lord's Name is not *upāya* but *upeya*, when one

contemplates the Lord in the Name as not being different from oneself :

श्रीरामनामसाध्याज्यं स्वामेदेनैव भावयेत् ।

Again :

उत्तमाधिकारिणामैक्यानुसन्धनातो भगवद्भावाप्तिमाह

सदा रामोऽहमस्मीति तत्कृतः प्रवदन्ति ये ।

न ते संसारिणो नूनं राम एव न संशयः ॥

and expatiates on the *Sruti* and *Gita* texts supporting this kind of contemplation. At the very beginning of his *Upeya-nāma-viveka*, Upanishad Brahman says :

सोऽहमो तद्रामभद्रपरंज्योतीरसोऽहमोम् ।

* * ब्रह्मैवाहं रामोऽस्मीत्यादि ।

In his Sāveri song, *Inta kanna delpataramā* he says that the *Rājayoga* of seeing everything as God is his *Rājabhoga*, supreme happiness.

Ni karuna Rājayogamu māku

Ni-mayame Rājabhogamu

Wherever his eyes fell, there Tyagaraja saw only Rama and whatever he saw, he took as Rama.

Nenu ecchata jūchinanu

nivai yunnadi

(*Ninuvina namadi*)

Endu jūchinagani

Dasarathanandanugā

bhāvinchana nā pai

(*Enduko ni manasu*)

This 'Nimayame' is the Tanmayattva Bhakti, taught by Tyagaraja's Guru, Nārada.

In *Rama Sītārama* in Balahamsa, Tyagaraja says :

"Just as a chaste wife delights in serving her Lord, just as a creeper twines round the Kalpaka tree, my mind is inseparably attached to you. I will not leave you even for ages, in my *advaitic* realisation".

Satsatipati sevajeyu
chandamuna nā manasu

kalpa bhūjamuna tīga
katturīti manasu
kalpamu lennaina
vidichi kadaladu Sri Rāma
Advaita sāmīrjyamulu
abbinattu Rāma.

Here is embodied in part a series of similes employed in a verse in Sankara's *Sivānandalahari*, to show the gradual stages of *Bhakti* towards the final goal of becoming merged in the Lord :

Like the chaste wife adoring her Lord,
Like the creeper clinging to the tree,
Like the river becoming one with the sea.

अङ्गोलं निजबीजसन्ततिरयस्कान्तोपलं सूचिका
साध्वी नैजपति लता क्षितिरुहं सिन्धुः सरिद्वल्लभम् ।

When this is obtained, what greater bliss can there be ?
Says Tyagaraja :

“ To realise that ‘I am That’, is best. To realise that You are the whole universe is the greatest happiness ”.

So'hamainade chalu

I jagamulu nīvai
rājiltunaya—

Intakanna yānanda memi (Bilahari)

Bhuvanamelā nīvai (Brova bhāramā)
Sri Vāsudeva sarva manuchunu chintinchira
(Chede buddhi—Athāna).

One who has this realisation that all this is Vāsudeva is a true Mahātma. And Tyagaraja was one of those rare Mahātmās.

वासुदेवस्त्वमिति स महात्मा सुदुर्लभः ।

**SCHEME OF CLASSIFICATION
OF THE SONGS**

॥ श्रीगुरुभ्योनमः ॥

॥ श्रीरामचन्द्रपरब्रह्मणे नमः ॥

॥ श्रीत्यागराजस्वामिकीर्तनलु ॥

वज्राल रागमु — ‘गिरिराजसुतातनय’ — देशादि ताळमु

पल्लवि

गिरिराजसुतातनय ! सद्य !

(गि)

अनुपल्लवि

सुरनाथमुखाचितपादयुग !

परिपालय मामिभराजमुख !

(गि)

चरणमु

गणनाथ ! परात्पर ! शंकरा-

गमवारिनिधिरजनीकर !

फणिराजकंकण ! विघ्ननिवारण !

शाम्भव ! श्रीत्यागराजजुत !

(गि)

Songs of Sri Tyāgarāja

“ GIRIRĀJA SUTĀ ” (Bangāla)

Oh! Son of Dēvi, the Daughter of the Mountain-King !
Oh Merciful Lord, whose feet are worshipped by Indra and
others ! Protect me. O Lord with the elephant face !

O Ganēsa! Supreme Lord! Bestower of welfare! Oh
Thou who art like a moon to the sea of sacred lore and who
hath the serpent-king as his bangle! Oh devotee (son) of
Siva, remover of obstacles, praised by Tyāgarāja !

सौगण्ड्य — 'श्रीगणपतिनि' -- आदि

प.

श्रीगणपतिनि सेविपरे, श्रितमानवुलारा ! (श्री)

झ.

वागार्धपादि सुपूजल चेकोनि
वाग नटिपुचु वेडलिन (श्री)

च.

पनस-नारिकेलादि-जम्बू-फलमुलारगिचि
घनतरम्बुगनु महिपै पदमुलु
घल्लुघल्लन नुंचि
धनयमु हरिचरणयुगमुलनु इद-
यांबुजमन नुंचि
विनयमुननु त्यागराज विनुतुडु
विविधगतुल धलंगुमनि वेडलिन (श्री)

" SRI GANAPATINI " (Sowrāshtra)

Oh men of devotion ! Adore Ganapati who, having received the worship of Brahma, is coming, dancing gloriously ! Who, after partaking of the offering of jack-fruit, coconuts, jambu fruit etc., is coming, treading the earth with his heavy resounding steps ! Who, with the holy feet of Hari installed in his heart, comes out dancing in a variety of rhythms ! Ganapaty whom Tyāgarāja praises in all humility.

रंजनि — ‘दुर्मार्गचराधमुल्लु’ — रूपक

प

दुर्मार्गचराधमुल्लु - दोर नीवन जालरा (हु)

अ.

धर्मात्मक ! धनधान्य-दैवमु नीवै युण्डग (हु)

च.

पल्लुकु बोदिनि सभलो न पतितमानवुलकोसगु
खल्लुल नेच्चट बोगडनि श्रीकर ! त्यागराजवित्त (हु)

“DURMĀRGACHARA ” (Ranjani)

Oh Lord ! Dharmātma ! While I strongly believe that you are my material prosperity and wealth and my very God, I can never bring myself to flatter wicked people and those who dedicate their literary works to depraved persons, O bestower of riches !

यमुनाकल्याणि — ‘नारायण हरि’ -- आदि

प.

नारायण हरि नारायण हरि
नारायण हरि नारायण हरि (ना)

च.

१. नश्वरमैन धनाश्वमुल्लु ने
विश्वसिद्ध भूजेश्वर हरि हरि (ना)
२. कोटीशुलगनि साटिलेनि पल्लुकु
बोदि नोसगि मुम्माटिकि वेडनु (ना)
३. आश पिशाचावेशमु गल्लुगु ध-
नेशुल गाचेडु देशमु नेल्लु (ना)
४. नाल्लोने नीचेलेजिक्किति
नीलोभमु बिडुव वेलो तेलियडु (ना)

५. भूलोकमुलो मेलोर्वरु विधि-
ब्रालो नीदौजालो तेलियदु (ना)
६. दूरेडु पनुलकु दूरेदरु कड-
तेरेडु पनुलनु तेरे मनसुकु (ना)
७. तोलित्ता जेसिन फलमे गलदनि
यिलनेच्चनि मर्त्युल-त्रेलिमि येन्दुकु (ना)
८. दूषणहर परदूषण जनगण-
भीषण सुगुण विभीषणसन्नुत (ना)
९. नोरेप्पुडु नीपेरे बलुकनी
वेरे येवरन्नारे राघव (ना)
१०. मित्रकुलेश चरित्र रसिकजन-
मित्रमु गोरुदु त्रारिवितुत (ना)
११. वीनविमान कधीनहृदालय
दीनजनावन दानवहर श्री (ना)
१२. ना जूपुलु मी नाजूकु तनमु
ने जूडनी त्यागराजुल्लमलरु (ना)

"NĀRĀYANA HARI" (Yamunā Kalyāni)

Oh Lord of Sita ! I do not rely on (wealth like) money and horses which are transient. I shall certainly not beg of rich men, flattering them with matchless (musical) compositions in their praise. I shall not frequent places which are infested with greedy men who are possessed by the devils of desire and attachment.

I am caught in your grip, of my own accord. I do not know why you are persisting in your niggardliness. People in this world do not stand the sight of others prospering. It is not known whether this is due to their fate or to your Māyā. They rush to despicable activities, but never apply their mind to tasks which will uplift them. Why associate with people who do not realize that everything

happens in this world according to one's own past karma ?
Vouchsafe that your holy name may always be on my lips.
Who else is there for me ? Oh Rāghava ! Let me always seek
the company of those who delight in the glorious story of
Sri Rāmachandra. Let my eyes be fixed upon your
refined beauty and my heart will be transported with joy.

मध्यमावति — ‘नादुपै बलिकेरु’ — इम्प

प.

नादुपै बलिकेरु नरुलु
वेदसन्नुत ! भवमु वेरु जंसिति ननुचु (ना)

च.

१. पञ्चशरजनक प्रपञ्चमुन गलसुखमु
मञ्चवले ननुचु मदि नेच्चितिनि गानि
पञ्चुकोनि धनमुलार्जिञ्चुकोनि सरियेव्व-
रञ्च मरिगतिगु लेदञ्चु बलिकतिना (ना)

२. दिनमु नित्योत्सवमुन कासजेन्दिति ना-
मनसुन यिल्लु योक्कटियनि युष्टिगानि
अनुदिनमु नोरुलमेळुनु जूचि तालले
कनु रेण्डु सेयवलेननुचु बलिकतिना (ना)

३. प्राणमेपाटियनि मानमे मेलंति-
गानि श्रीराम ! परमानन्दजलधि !
श्रीनाथ ! कुलमुलो लेनि दारिनिबट्टि
जेने डुदरमु निम्प नोरुल बोगडितिना (ना)

४. आजानुवाहुयुग ! श्रीजानकीपति ! प-
योजाक्ष ! श्रीत्यागराजनृतचरण !
ई जगतिलो निन्नु पूजिचुवारि न-
व्याजमुन ब्रोचु सुराज ! नीवाडैन (ना)

“NĀDUPAI BALIKĒRU” (Madhyamāvatī)

Sri Rāma, praised by Vēdas! people blame me as having divided the family.

Convinced in my mind, as I am, that worldly pleasures are as evanescent as dew-drops, did I ever demand partition of property from my Dāyādins, so that I might parade the wealth so obtained as one having no equal? Or, (after having lost all such property) did I complain that I was destitute?

Did I ever desire to celebrate daily festival of Rāma? I had always felt contented that I had an abode for the Lord in my own heart. Unable to bear the sight of others in prosperity, did I intrigue to divide their families?

I had always placed honour before life. Oh! Srinātha! Ocean of Supreme Bliss! Have I resorted to the unworthy ways of disreputable people and flattered others to earn my subsistence? In this world you undoubtedly protect those who worship and adore you, and I am one such and am your own.

(This song was composed in answer to accusations that he was instrumental in partitioning the family).

कल्याणि — ‘भजरे रघुवीरम्’ — आदि

प.

भज रे रघुवीरम् शर-भरित-दशरथकुमारम् (भ)

च.

१. नीवु दुरासल रोसि पर-निन्दल नेल्लनु बासि (भ)

२. पञ्चेन्द्रियमुल नणचु प्र-पञ्चसुखमु विसमनुचु (भ)

३. अन्नियु पनिकोदिगेना इट्टु-अट्टु तिरिगिन तेलिसेना (भ)

४. वेरेपनुलकु बोक गोमुख-व्याघ्रमु चन्दमु गाक (भ)

५. तप्पुतष्टल्लु मानि भव-तरणमुननु मतिपूनि (भ)
 ६. कर्ममु हरिक्कि नोसङ्गि स-स्कार्यमुलं दुप्पोङ्गि (भ)
 ७. भक्तिमार्गमुनु तेलिसि निज-भागवतुल जत गलसि (भ)
 ८. मायारहितुनि गोलिचिनी-मनमुन रामुनिदलचि (भ)
 ९. कामादुलनेगिञ्चि नी-कार्यमुलनु साधिञ्चि (भ)
 १०. राजाधिपुगा वेलसि त्याग-राज वरदुडनि तेलिसि (भ)

"BHAJARĒ RAGHUVĒERAM" (Kalyāni)

Worship the hero of the Raghus, the king of kings who has blessed Tyāgarāja with boons; give up greed and unworthy desires; do not indulge in slander of others; and control your five senses, deeming worldly happiness as nothing but poison. Understand that all things will not serve your purpose, but go their own way, knocking about hither and thither. Do not engage yourself in other distracting work. Do not put on false garbs to deceive the world, like the proverbial tiger in cow's skin. Abandon all mischievous pursuits. Let the crossing of the ocean of Samsāra be your sole aim. Take delight in doing good deeds. Surrender all your actions to the Lord. Join the company of true devotees and learn the path of devotion. Have always in your mind Sri Rāma, who is free from Māyā, and worship him. Subjugate lust and other inner enemies and achieve your purpose.

— —

विन्दुमालिनी — 'एन्तमुद्दो' — आदि

प.

एन्तमुद्दो ? एन्त सोगसो ?

एवरिवळ वर्णिम्य तगुने ? (ए)

अ,

एन्त वारलेंन गानि-कान्तचिन्ताकान्तुलें नाह (ए)

च.

अत्त मीद कनु-लासकु दासुल्ले
 सत्त भागवत वेसु लैरि;
 दुत्त पाल रुचि देलियु साम्यमे
 धुरीणुडो त्यागराजनुत्तुड्ड

(ए)

“ENTAMUDDO” (Bindumālīnī)

Who can describe the superb beauty and sweet charm of the Lord, adored by Tyāgarāja!

Men, however great, easily allow themselves to be continuously engaged in the thought of women, (being blind to the indescribable and unsurpassed beauty of the Lord).

People put on the garb of genuine devotees, though they are slaves to their own aunts (mothers-in-law) due to lust. This is like the milk-container enjoying the taste of milk.

सरसांगी - 'मेनु जूचि मोस' - देशादि

प.

मेनु जूचि मोस बोकवे, मनसा!
 लोनिजाड लीलागु कादा!

(मे)

अ.

हीनमैन मल मूत्र रक्तमुल
 किरवंचु मायामय मैन चान

(मे)

च.

कनुलनेडि थंप कोलचेत गुचि
 चनुलनेडि गिरुल शिरमुनुधि
 पनुल्ल चेत्तरट; त्यागराजनुत्तुनि बा-
 ग नीधु भजन जेसुकोम्मि स्त्रील

(मे)

"MĒNU JOOCHI MŌSA" (Sarasāngī)

Oh mind ! Do not get deluded by the illusory personal appearance of women. If you only see their inside, it is nothing but a cloak over filthy excretā, blood and other ugly things. They carry on their amorous work with their eyes which, like sharp weapons, pierce (through men's hearts) and with their breasts which like mounds provide the resting place for heads.

Therefore, do Sri Rāma Bhajana well (and escape their snares).

नाटकुरञ्जि — 'मनसु विषय नट' — आदि

प.

मनसु विषय नट बिटुलकोसङ्गिते
मा रामुनि कृप गलुगुनो : मनया ! (म)

अ.

तनतलु पोकरिटिकि दीमि पेष्टि
तागुक्कु दोलु रीति गादो ? (म)

च.

तबिटिकि रंकाड बोयि कूटि
तपिले कोलि गोनिपोयिनटु गादो ?
चेबिटिकि नुपदेशिचिनटु गादो ?
श्रीत्यागराजनुतुनि दलचक (म)

"MANASU VISHAYA NATA" (Nātakuranji)

If your mind is given away to sense-enjoyments and to (the company of) dancers and voluptuaries, will my Rāma's grace be made available to you ?

It is like a man lending the door of his own hut to a neighbour (to enable him to close his own hut and go to witness a drama) and keeping watch all through the night, driving away dogs (from entering his own hut).

It is also like a woman who seeks prostitution to gain some bran, leaving the potful of rice, which she had prepared, to be carried away by monkeys.

It is like imparting a holy Mantram to a deaf man.

घुर्जरि -- 'वरालन्दु कोम्मनि' -- आदि

प.

वरालन्दु कोम्मनि नायन्दु-वंचनसेय न्यायमा ? (व)

अ.

सुरासुरविनुत ! राम ! नामन-
सु सुभक्तिनि गोरि युण्डगननु (व)

च.

१. मनमुन निजमुग नम्मिनवारि
मनसु कौच फलमासिचग रा
दनुचु घनुनि जेसिन ना विरुदुकु
कनककशिपु-सुतुडु साक्षि गादा ? (व)

२. अविवेकमुतो देलिसि तेलियकनु
भवसुखमुल काशिचिन गानि
ध्रुवमैन फलमोसगु नी शक्तिकि
ध्रुवुडु साक्षि गादा ? राम ननु (व)

३. चराचरात्मक ! सुरपूजित ! यिक
पराकुलेकनु सततमु नीद-
य रावले ननुचु कोरिन श्रीत्या-
गराजुनिपै कृपलेक ननु (व)

"VARĀLANDUKOMMANI" (Ghurjari)

Is it fair for you to side-track and deceive me by offering boons to me, when my mind longs for true devotion ? To your glory of conferring greatness on real devotees,

रागलोभ मदादुल गोहि-रक्षिचे बिरदांक !

त्यागराज पूजित रघुनायक !

तारकमनि तेलियु निशंक

(नी)

“NEE DAYA GALGUĒ” (Ritigowla)

Oh Lord, renowned for protecting people, removing their vices like attachment, greed and arrogance ! Why do not people realise that to be blessed with your grace is the height of fortune for one ?

They know full well that it is deplorable to get unduly attached through ignorance to wife and children, unable thereby to cross the ocean of Samsāra, to have limbs drooping out of fear, to languish out of fatigue having vainly waited on wealthy princes, and to get enmeshed in your Māyā in a variety of ways.

They also know amply what sort of happiness they derive and how helpless they find themselves in the end by running after abject misers daily, becoming a prey to disease, getting reduced in body by sore disappointment of not having their desires for pleasure and prosperity fulfilled.

तोहि — ‘ प्रोद्दु पोय्येनु ’ — चापु

प.

प्रोद्दु पोय्येनु, श्री रामुनि बूनि भजिपवे मनसा !

(प्रो)

अ.

• निद्दुरचेत कोभाळ्ळु, विषय

बुद्धुलचेत कोभाळ्ळु ओ मनसा !

(प्रो)

च.

१. प्रोद्दुनलेचि त्रितापमुलनु नरुल

बोगडि पोगडि कोभाळ्ळु पट्टि

येद्दुरीति कन्नतावुल भुजियिचि
 येमि तेलियक कोन्नाळ्ळु
 मुद्दुग तोचु भवसागरमुन
 मुनिगि तेलुचु कोन्नाळ्ळु
 पद्दुमालिन पामर जनुलतो वेर्रि
 पळुकु लाडुचु कोन्नाळ्ळु ओ मनसा !

(प्रो)

२. मुदमुन धन-तनयागारमुल जूचि
 मदमुचेत कोन्नाळ्ळु अन्दु
 चेदरिन यन्त शोकार्णव गतुडै
 जालि जेन्दुटयु कोन्नाळ्ळु
 येदटिपच्च जूचि ताळलेक ता-
 निलनु दिरुगुट कोन्नाळ्ळु
 मुदिमदि दप्पिन वृद्धतनमुचे
 मुन्दुवेनक तेलियकये कोन्नाळ्ळु

(प्रो)

३. यागादि कर्ममुलनु जेयवलेननु
 यलसटचेत कोन्नाळ्ळु अन्दु
 रागलोभमुलतो नपराधमुल जेसि
 राजसमुन कोन्नाळ्ळु
 बागुग नामकीर्तनमुल सेयुटे
 भाग्यमनक कोन्नाळ्ळु
 त्यागराजनुतुडैन श्रीरामुनि
 तत्त्वमु तेलियकये कोन्नाळ्ळु

(प्रो)

“PRODDUPOYYENU” (Tōdi)

Time is fleeting. Oh Mind ! Set about in earnest to worship Rāma. Of the life time, a portion is spent in sleep

च.

कोष् कान्तलनु कन्न बिडुलनु
 वस्त्रे चीरलनु वान गुडिसेलनु
 तिन्नगा गनि देवलोकमनि
 तन्नकोळुलो, त्यागराजनुत !

(प)

"PARA LŌKA BHAYAMU" (Mandāri)

Thinking that they alone are fortunate enough to possess corps of elephants, lovely women, palanquins and the like and without the fear of the other world, people get bound more and more by samsāra. They consider that with wife, children, fine clothing, habitations to dwell in, the world itself is paradise.

केदारगौळ -- 'वारिजनयन' -- आदि

प.

वारिजनयन नीवाडनु नेनु
 वारमु ननु ब्रोवु (वा)

ष.

मारेकु मायासागरमन्दु
 नेरक मुनिगेडु नेममुळेडु (वा)

च.

१ धनकनकमुलनु दारपुत्रुलगे-
 कोनि मरुवनु रवि-तनयुडगानु (वा)

२ वाजिरथमुलनु वारमुगैकोनि
 राजुलडवु पार्थ-राजु ने गानु (वा)

३ नी जपमुल नव-निधुलौ त्याग-
 राजविनुत यी दुरासल दगलनु (वा)

“VĀRIJANAYANA” (Kēdāra Gowla)

Oh Lotus-eyed one! I am yours. Pray, protect me always. There is no purpose in one remaining immersed always in the ocean of Māyā. I shall not accept material wealth, progeny, etc., which will only make me forget you, as Sugrīva did; I shall not accept chariots and horses, to defeat kings as Arjuna did. To me, your Japa is all the nine treasures. I will not get enmeshed in these evil material desires.

मुखारि - ‘इन्दुका ईतनुवुनु’ - चापु

प.

इन्दुका ईतनुवुनु बैचिन (दिं)

च.

१. नी सेवकुलेक नीदु चेन्तकुराक
आशदासुडै अट्ट-लिट्टु दिरुगु (टं)
२. निरतमु नीदृष्टि ने यार्जिञ्चक
ओरुल भामलनु ओरज्जुपुल्ल जूचु (टं)
३. सारेकु नामस्मरणमु जेयक
यूरिमाटलेल्ल यूरक वदरु (टं)
४. करमुलतो पूज गाविम्पकडाचि
धरलोन लेनि दुर्दानमुल्लकु चाचु (टं)
५. वारमु नीक्षेववरमुल्ल चुट्टक
भूरिकि मुन्दुगा पारिपारि तिरुगु (टं)

६. नी बाडनि पेह निन्दु बहिचक
नाबाडनि यमुडु नव्वुचु बाधिचु (टं)
७. रावय्य श्री त्यागराज विनुत निन्न
भाविञ्चक प्रोदुदु बारकोट्टुकोने (इ)

INDUKĀ ĪTHANUVUNU (Mukhāri)

Is it for this that this body has been nurtured ?

Without using it for your service and for getting nearer you, people wander here and there as slaves to desires.

Without constantly attempting to earn the grace of your look, people cast wistful eyes upon women.

Without always engaging themselves in Nāmakīrtana, people waste their time in gossiping on empty topics.

Without using their hands for worshipping you, they stretch them out freely to receive sinful gifts.

Without using their legs to go round your holy places, people run about for receiving money doles (Bhoori).

They will not regard themselves, while living, as your own. As a result, Yama jubilantly appropriates them as his own.

Without praying to Sri Rāma to come near them, they waste their time.

नीलम्बरी — 'एन्नग मनसुकुरानि' — आदि

प.

एन्नग मनसुकुरानि पन्नगशायि सोगम्

पन्नग गनुगोननि कन्नलेले

कन्नलेले कण्टि मिन्नलेले

(ए)

च.

१. मोहमुतो नीलवारिबाहकान्तिनि गेरिन
श्रीहरिनि गट्टकोननि देहमेले
देहमेले यी गेहमेले (ए)
२. सरसिजमल्लेतुलसि विरुवाजि पारिजातपु
विरुलचे बूजिञ्चनि करमुलेले
करमुलेले यी कापुरमुलेले (ए)
३. मालिमिनि त्यागराजु-नेलिन राममूर्तिनि
लालिञ्चि पोगडनि नालिकेले
नालिकेले सूत्र-मालिकेले (ए)

ENNAGA MANASUKURĀNI (Nīlāmbarī)

What is the use of eyes and their brightness, if they are not privileged to feast upon the beauty of the Lord Sēshasāyī, which is beyond the comprehension of the mind ?

What is the use of having a body which is not used for embracing with love the blue-hued Srī Hari ? Otherwise it is no better than a cage.

What is the use of having hands that are not used for worshipping the Lord with various sweet-scented flowers ? What is the use of such human existence ?

What is the use of having a tongue which is not employed in singing devoutly the praise of Sri Rāmamūrti, the protector of Tyāgarāja ? Or, for the matter of it, what for is then the rosary mechanically rolling in hand ?

आरभि - 'निन्ने नेर नम्मिनानु' - चापु

प.

निन्ने नेर नम्मिनानु-नीरजाक्ष ननुब्रोवुमु (नि)

अ.

कल्लकल्लवारिनि वेडुकोन्नानु ; फलमुलेदनि ने (नि)

च.

१. दारतनयुल युदर-

पूरणमु सेयुकोरकु

दूरदेशमुल्लनु सञ्चारमु जेसि

सारभिन्नैन्नेलेक वेसारि यी सं-

सार पारावारमन्दु गळुगु फलमी

दारियनि तेलिसि राम (नि)

२. सञ्चित कर्ममु तोल

णिचि, नन्ने वेळ कय-

निचिब्रोवु दैवमु नीबनुवु या-

यिचि कौचेपु नरुल नुति-

यिचनु नावळनु गार्दनुवु दुस्सङ्गति चा-

लिचि सन्ततमु राम (नि)

३. भूतल्लमुन नोक्करि

चेति धन मपहरिंचु

घातकुल, बरलोक भीतियु लेनि

पातकुल बट्टि यम-

दूतल्लु गोष्टेळि वेळ

ब्रोतुननि पल्लक नेक्किचेत गादनि श्री राम (नि)

४. एन्दु निण्डियुण्डु रघु-

नन्दन वेग ना मनसु-

नन्दु दलचिनयन्तानन्दमै तोचि

सुन्दर वदन योगि-

वृन्दवन्दितपादार-

विन्दयुग ! त्यागराज वन्दनीय ! सन्ततमु

(नि)

“NINNĒ NERA NAMMINĀNU” (Ārabhi)

I had sought the protection of all and sundry, and realising the futility of it, I have reposed my entire faith in you; pray, protect me.

To maintain my family, I have wandered far and wide and found the task fruitless. I have realised with vexation that the benefit to be derived from the ocean of Samsāra is only of this nature, and have therefore sought you.

Realising that it is impossible for me to beg of small men and flatter them, and giving up the company of the wicked, I have firmly believed that you are the God that could undo the effects of my past karma and, with compassion, protect me always.

I have sought your refuge, knowing fully that it is not possible for anybody else to give protection to sinners and cruel people at the time they are violently handled by Yama-Dūtas for having, in this world, deprived others of their possessions without fear of the other world.

Oh, all-pervading Raghunandana of beautiful face ! Immediately I think of you at heart, I am filled with transcendental joy.

बल्लहंस - 'विराज तुरग' - आदि

प.

विराजतुरग ! राजराजेश्वर ! निरामयुनि जेयवे (वि)

अ.

जरादिरोगयुतनुवुचं नराधमुख येभि साधिचिरि (वि)

च.

निरन्तरमु सकलविषयदुःख-

परम्परलचे चिवुकग मदिलो

दुरन्तकाममदमुनु बाधिचग

दुर्मतुडे ! त्यागराजसन्नत !

(वि)

" VIRĀJA TURAGA " (Balahamsa)

Oh king of kings ! Bless me with a life free from ailments. What do wretched men with bodies afflicted by old age, disease etc. achieve ? They become evil-minded, dis-integrating perpetually as the result of sense-indulgence and continuous distress, with minds tormented by endless greed and lust.

Sama-Damādi

साम -- 'शान्तमु लेक' -- आदि

प.

शान्मुलेक सौख्यमु लेदु ; सारसदलनयन ! (शां)

अ.

दान्तुनिकैन वे-दान्तुनिकैन (शां)

च.

१. दारसुतुलु धनधान्यमुलुण्डिन

सारैकु अपतपसंपद गल्लिन

(शां)

२. आगमशास्त्रमुल्लिख्युजदिविन
बागुग सकलइन्द्रावसु देलिसिन (शां)
३. यागादि कर्ममुल्लिख्यु जेसिन
भागवतुल्लुचु बागुग बेरैन (शां)
४. राजाधिराज ! श्री राघव ! त्याग-
राजविनुत ! साधुरक्षक ! तनकुप- (शां)

"SĀNTAMU LĒKA " (Sāma)

Without quietude there is no happiness for anybody, be he one who has controlled his senses or a Vedāntin.

Be he possessed of family and children and of material wealth, or rich in spiritual sādhana like *japa* and *tapas* ;

Be he well versed in all Vēdas and Sāstras, knowing well their inner significance.

Be he one who has performed yāgas and other karmas.

Be he one who has acquired renown as a Bhāgavata.

— — —

देश्यतोडि -- 'रुकल पदिवेलुन्न' -- आदि

प.

रुकल पदिवेलुन्न जरेडु-नूकल गतिगानि, ओमनस ! (रु)

अ.

कोकल वेय्युन्न गट्टु-कोनुट कोकटिगानि ओमनस ! (रु)

च.

ऊरेलिन दाबण्डुट मूडुमूर तावुगानि,
नूरुभक्षणमु लुब्बिन यन्तो नोटिकन्तगानि
येरुनिण्डुग बारिन बात्रकु दगु नीरु वच्चुगानि,
सारतरुनि, हरिनि त्यागराज सन्नुनुनि मरवके ; मनस ! (रु)

“ RŪKALU PADIVĒLU ” (Dēśya Tōdi)

Though you may have tens of thousands of rupees, what you actually need is only a handful of rice.

Though you may have immense quantity of clothes, you need only one for wearing.

Though you may possess extensive territory, for laying your body at rest, you require only three cubits of space.

Though you may have hundreds of varieties of cakes, you can take only as much as your mouth can hold.

Though the lake may be full of water, you can draw therefrom only so much as your vessel can hold.

Oh Mind ! (In the mad pursuit after these) forget not Hari, the essence of the Universe.

Sat-sanga and Guru-bhakti :

Sādhu-Bhāgavata-prasamsā ;

Asādhu-Asadbhakta-garhana

नाथनामक्रिया — ‘ करुणाजलधे ’ — आदि

प.

करुणाजलधे दाशरथे

कमनीयानन सुगुणनिधे

(क)

च.

१. नी मयमेगानि इलनु

नेमनि नेदुडुनु

(क)

२. निजदासुल यनुभव मोकटि

निनु तेलियनि जनमत मोकटि

(क)

३. बलचुचु नाममु जेयुदुरे निनु
दलचुचु प्रोदुदु पोयुदुदुरे (क)
४. सुकृतमु लोप्पगिन्तुरे नी
प्रकृतिनि देलिसि येगिन्तुरे (क)
५. मनसारग पूजिन्तुरे निनु
माटिमाटिकि योचिन्तुरे (क)
६. निनु कलुलकु कन कोरुदुरे नम-
निधुलन्बिन सुखमुनु कोरुरे (क)
७. नो वन्निटयनि पल्लुकुदुरे
नीवे ताननि कुल्लुकुदुरे (क)
८. तमलो मेलगुचु नुन्दुरे
तारक रूपुनि कन्दुरे (क)
९. भागवत प्रह्लाद हित राम
भावुक त्यागराज नुत (क)

“KARUNAJALADHE” (Nāthanāmakriyā)

Oh Ocean of Mercy, Sri Rāma of charming face ! the repository of excellent virtues ! You fill the whole Universe; How could I blame it (for things which happen in ways at variance with your nature and glory) ?

The realisation of true Bhaktas is in one way, while the method adopted by the people, who do not know the truth about you, is in another direction.

Do people lovingly chant your holy name and spend their time in meditating upon you ?

Will people offer unto you the merit (Punya) they have acquired ? Do they understand your Māyā and live accordingly ?

Do they heartily worship you and frequently meditate on you?

Do they pant for a direct Darsan of you? Don't people insatiably crave for the happiness derived from the possession of the nine treasures (of Kubēra)?

Do they say and believe that you are immanent in all things and exult in realizing that they are identical with you yourself?

Do they engage themselves in introspection and seek the Lord, the redeemer from Samsāra?

श्री — 'एन्दरो महानुभावुलु' — आदि

प.

एन्दरो महानुभावु-लन्दरिक् वन्दनमु (एँ)

अ.

चंद्र वदनुनि थंद चन्दमुनु हृदयार-
विन्दमुन जूचि ब्रह्मानन्दमुनु भविंचु वा (रें)

च.

१. सामगानलोल मनसिजलावप्य
धन्यमूर्धन्यु (लें)

२. मानस वनचरवर संचारमु सल्लिपि
मूर्तिबागुग बोडगने वा- (रें)

३. सरगुण पादमुलकु स्वान्तमनु
सरोजमुनु समर्पणमु जेयु वा- (रें)

४. पतितपावनुडने परात्पुनि गुरिंश्चि
परमार्थमगु निजमा-
गेमुतोनु बाडुचुनु सल्लापमुतो
स्वरलयादि रागमुल देलियु वा- (रें)

५. हरिगुण मणिमय सरमुलु गळमुन
शोभिल्लु भक्तकोटुलिललो
तेलिषितो जेलिमितो गरुणगळि
जगमेळनु सुधा दृष्टि चे ब्रोचु वा- (रें)
६. होयलुमीर नडलु गल्गु सरसुनि
सदा क्नुल जूचुचुनु पुलक श-
रीरुलै यानन्दपयोधि निमग्नलै
मुदम्बुननु यशमु गलवा- (रें)
७. परमभागवत-मौनिवर-शशि-
विभाकर-सनक-सनन्दन-
दिगीश-सुर-किंपुरुष-कनककशिपु-
सुत-नारद-तुम्बुरु-
पवनसूनु-बालचन्द्रधर-शुक-
सरोजभव-भूसुरवरुलु
परमपावनलु घनुलु शाश्वतुलु
कमलभव सुखमु सदानुभवुलुगाक (एं)
८. नी मेनु नाम वैभवम्बुलनु
नी पराक्रम धै-
र्यमुलु शान्त मानसमु नीवुलनु
वचन सत्यमुनु, रघुवर ! नीयड
सद्भक्तियु जनिचकनु दुर्मतमुलनु
कळ जेसिनट्टि नी मदि
नेरिंगि सन्तसंबुननु गुण भजना-
नन्द कीर्तनमु जेयु वा- (रें)
९. भागवत-रामायण-गीतादि
श्रुति-शास्त्र-पुराणपु

मर्ममुल्लु शिवादिषण्मतमुल

गूढमुल्लु मुष्पदिमुक्को-

टि-सुरान्तरङ्गमुल भावम्बुल

नेरिगि भाव-राग-लयादि सौख्य

मुचे चिरायुवुल्ल गलिगि निरवधि सुखात्मुल्ले

त्यागराजाप्तुल्लैन वा-

(रें)

१०. प्रेम मुष्पिरिगोनु वेळ

नाममु दलचुवार

रामभक्तुडैन त्याग-

राजनुतुनि निजदासुल्लैन वा-

(रें)

“ENDARŌ MAHANUBHAVULU” (Sri Rāgam)

Great souls are indeed many. Salutations to them all !

Many are those who see in the lotus of their hearts the Lord of moon-face and exquisite beauty and proportion and enjoy bliss.

1. Many are those who are foremost among the blessed ones who have had the realisation of the Lord of supreme beauty who delights in Sāman music.

2. Many are those who have the blessedness of an unerring Darsana of the glorious Swarūpam of the Lord, after seeking and finding Him in the deep forest of their mind.

3. Many are those who unreservedly rush to offer the lotus of their mind (Chittam) at the feet of the Lord.

4. Many are those who sing sincerely in choice language the praise of the Supreme Lord, the redeemer of the fallen, adhering to the true path and with knowledge of Swara, Laya and Rāga.

यमुनाकल्याणि - 'हरिदासुलु वेडलु' - आदि

प.

हरिदासुलु वेडलु मुञ्चट गनि
यानन्दमाये; दयाळो (ह)

अ.

हरि! गोविन्द! नरहरि! रामकृष्णा! यनि
वरुसग नाममुलु करुणतो जेयुचु (ह)

च.

१. सङ्गतिगालु मृदङ्ग घोषमुलुचे
पांगुचु वीधुलु कैगुचु मेरयुचु (ह)

२. चक्कनि हरिचे जिक्कितिमनि मति
सोक्कुचु नाममे दिक्कनि पोगडुचु (ह)

३. दिट्टमुग नडु गट्टुतो नडुगुलु
बेट्टुचु दाळमु बट्टि गल्गल्लनग (ह)

४. ज्ञानमुतो राम ध्यानमुतो मन्नि
गानमुतो मेनु दान मोसंगुचु (ह)

५. राजराजुनिपे जाजुलु चल्लुचु
राजिल्लुचु त्यागराजुनितो गूडि (ह)

“HARIDĀSULU VEDALU” (Yamunā Kalyāni)

Oh Merciful Lord! Haridāsas are going in an imposing procession and their sight fills me with supreme joy. They sing devotedly the holy names in order - Hari, Govinda, Narahari, Rāma, Krishna etc. To the accompaniment of mridangam, they go along the streets, singing, brimming with ecstasy. In the joy that they have secured Hari, they forget themselves and praise your holy name as the only means for salvation. With girded loins they dance to the

accompaniment of tāla, and with divine wisdom, with meditation on Rāma, and with fine music, surrender their bodies to the Lord. They, in company with Tyāgarāja, shine brilliantly, scattering flowers over the Lord of Lords.

गौरीमनोहरि -- 'गुरुलेक येदुवंटि' -- झम्प

प.

गुरुलेक येदुवंटि गुणिकि देलियग बोदु (गु)

अ.

करुकेन हृद्भोग गहनमुन गोदनु-स (हु)

च.

तनुवु सुतधनदार-दायादिबान्धवुल्ल
जनिपिच्चि चेदरु जा-लिनि; करुणतो
मनसुनंटक चैयुमं-दनुचु तत्त्व बो-
धन जेसि क्कापाड-त्यागराजाप्पुडनु (गु)

“GURULĒKA” (Gowrī Manōhari)

Whatever might be one's merits and qualities, without a Sad Guru, to cut and clear the deep forest of his mental torment, it will not be possible for him to acquire any knowledge. Health, children, wealth, wife, relations, etc., appear to disappear, thereby causing him distress. A guru alone will be able to protect one by administering, with love, the medicine of spiritual initiation and enlightenment to keep the mind free from attachment.

धन्याशि — 'नी चित्तमु' — चापु

प.

नी चित्तमु निश्चलमु निर्मलमनि निम्ने नम्मिनानु (नी)

अ.

ना चित्तमु वंचनचंचलमनि-तनुविड नाडकुमि; श्रीराम! (नी)

च.

गुरुवु चिह्नगिज-गुरुवे भ्रमरमु

गुरुडे भास्करुड-गुरुडे भद्रुड

गुरुडे युत्तमगति-गुरुवु नी वनुकोंटि

धरनु दासुनि ब्रोव त्यागराजनुत!

(नी)

“ NI CHITTAMU NISCHALAMU ” (Dhanyāsi)

Your mind is steady and taintless and so I have fixed my faith entirely in you. My mind is deceitful and unsteady. Pray do not give me up on that account, O Rāma! The Guru cleanses the mind like a Sallakī Seed (which clarifies water by removing mud therefrom); he is the bee (which transforms the pupil into himself); he is the sun (who dispels the mist of ignorance); he is the embodiment of auspiciousness and is himself the highest to be attained. I have taken yourself as the Guru in this world who protects the devotee.

शंकराभरणम् — ‘बुद्धिरादु बुद्धिरादु’ — चापु

प.

बुद्धि रादु बुद्धि रादु पेहल शुद्धुल विनक

(बु)

अ.

बुद्धि रादु बुद्धि रादु-भूरि विद्यलनेर्चिन

(बु)

च.

१. भान्यधनमुल चेत धर्म मेन्तयु जेसिन

नान्यचित्त भक्तुल वागमृत पानमु सेयक

(बु)

२. मानक भागवतादि रामा-यणमुल जदिविन

मानुषावतारचरित-मर्मझुल जतगूडक

(बु)

३. योगमु लभ्यसिद्धिन भोगमुलेन्तो गलिगिनि

त्यागराजनुदुडौ राम-दासुल चेलिमि सेयक

(बु)

" BUDDHI RĀDU " (Sankarābharanam)

True wisdom will not dawn on one, if he is not inspired by the words of the great saints.

Mere mastery of all the great branches of learning will not secure wisdom.

Though one may have done any amount of charity with grains and money, wisdom will not be vouched to him if he does not drink the nectar of the speech of single-minded devotees.

Though one may have read ceaselessly Rāmāyana, Bhāgavata and other purānas, he will not have wisdom, unless he associates with those who have true knowledge of the significance of the lives of the Avatārs in human form.

Though one may have practised yogas and though one may have secured all enjoyments, wisdom will not be his, if he has not gained the friendship of devotees of Rāma.

नागानंदिनि — 'सत्तलेनि दिनमु' -- आदि

प.

सत्तलेनि दिनमुल्लु वृत्तेना ? (स)

अ.

सत्तमात्रमा ! सच्चित्तशायि !
साकेतनिलया दध (स)

च.

कलिलोन प्रथम पादमुलो
तल्लिदंद्भिगुरुभक्तियु लेक
पल्लुमारु दुष्कृत्यंबोनर्ष
वलेना ? त्यागराजनुत ! दैव (स)

"SATTALĒNI DINAMU" (Nāgānandini)

Have we fallen on godless days? O embodiment of Truth! O God who abides in the hearts of the good! No doubt this is the first part of the Kaliyuga. Should people, on that account, pay neither respect nor regard to their parents and Gurus and indulge in various kinds of misdeeds?

सिद्धसेन — 'एवरैन लेरा' — देशादि

प.

एवरैन लेरा पेद्लु? इल्लोन वीनुल ब्रोव (ए)

अ.

भवसागरमुन चरिंचु वलु गसि रामुनितो देलुप (ए)

च.

कलिमानवाधमुल कार्यमुलु

काममत्सरादुल कृत्यमुलु

चल चित्तमु लेनि वारिपुडु

चाल त्यागराजुनितो देलुप (ए)

"EVARIENA LĒRĀ" (Siddhasēna)

Are there no good and great men in this world, who could protect the helpless and let Sri Rāma know of the poignant trouble which people experience in the sea of saṃsāra?

Is there no one of firm mind who could now point out to Tyāgarāja what the acts of the low people of Kali are and what the acts of greedy and haughty men are (to enable him to avoid them)?

मायामालवगौल — 'विदुलकु प्रोक्तेद' — देशादि

प.

विदुलकु प्रोक्तेद संगीत को- (वि)

अ.

मुदमुन शङ्करकृतसामनिगम-
विदुलकु नादात्मकसप्तस्वर- (वि)

च.

कमला-गौरी-वागीश्वरी-विधि-गरुडध्वज-शिव-नारदुल
अमरेश-भरत-काश्यप-चंडीशाजनेय-गुह-गजमुखल
सुमृकंडुज-कुम्भज-तुम्बुरु-वर-सोमेश्वर-शार्ङ्गदेव-नन्दी-
प्रमुखलगु त्यागराज-वन्द्युलकु ब्रह्मानन्द-सुखांबुधि-मर्मे- (वि)

"VIDULAKU" (Māyāmālava Gowla)

Obeisance to all the learned ; obeisance to all those who are well-versed in music ; obeisance with joy to those who are well-versed in the divine music of Sāma Vēda promulgated by Siva ; obeisance to those versed in the seven svaras whose soul is Nāda ; obeisance to Lakshmi, Pārvati, Sarasvati, Brahma, Vishnu, Siva, Nārada, Indra, Bharata, Kāsyapa, Chandikēśvara, Ānjaneya, Subrahmanya, Vighnesvara, Mārkaṇḍeya, Agastya, Tumburu, Somesvara, Sārṅgadeva, Nandi and other (promulgators of music) who are worthy of Tyāgarāja's respect ; obeisance to those who know the secret of the bliss of Brahmānanda.

पुन्नागवराळि — 'इन्त भाग्यमनि' — चापु

प.

इन्त भाग्यमनि निर्णयिम्प ब्रह्मेन्द्रादुल तरमा ? (इं)

अ.

चिन्तनीय ! श्रीराघव ! निनुमदि
जित्तिचु सुजनुल पूजिचिनवारि (किं)

च.

१. मतिहीनुलैन नंमति लेनिवारैन,
नति पापकृतुलैन नेन्नटिकि स-
द्वितिरानि वारैन, श्रीराम ! श्रुति पुराण नुत !
प्रतिलेनिनिनु सन्नति सेयु भक्तुल कतगुडिनवारि (किं)

२. सारेकु माय संसारमन्दु चाल-
दूरिनवारैन, गामादुलु
पूरित मतुलैन सकल वेदसार ! निनुमन-
सार नम्मिन सुधापूरचित्तल सेव गोरिनवारि (किं)

३. भर्मचेल ! नीदु मर्ममु देलियेनि
कर्ममार्गुलैन, त्यागराजनुत !
धर्मरहितुलैन लोकमुलु निर्मिञ्चिन नीदु
शर्ममु स्मरियिंचु निर्मल मतुल शर्म-मंचिनवारि (ई)

“INTA BHĀGYAMANI NIRNAYIMPA” (Punnāgavarāli)

Is it possible even for Brahma, Indra and others to measure the blessedness of those who worship the Great Ones who meditate on you ?

Dullards, people of unsteady mind, heinous sinners and those who can never hope for salvation, if only they join the company of those who worship you, the matchless one, they also become unequalled beings.

Those who grovel in the Māyā Samsāra and those who are fully immersed in lust and similar vices, if only they

seek the Darsana of those Bhaktas who have real faith in you and have minds filled with nectar, will Brahma, Indra and others be able to measure their blessedness?

Those who follow the routine of the karma-mārga, without knowing your real truth, those who are devoid of Dharma, if only they think of the rare fortune of the pure-minded who meditate upon your form which gave birth to these worlds, will Brahma, Indra and others be able to measure their blessedness?

दिव्यमणि -- 'लीलगानु जूचु' -- आदि

प.

लीलगानु जूचु गुणशीलुल ना-
पाल गल्ग जेसि पालिम्पुमय्य (ली)

भ.

पालुमालिन पामरुलनेल्ल
परमात्म! यी लोकमुलनु (ली)

च.

नरकिन्नर किंपुरुषासुरनि-
र्जरराजशिवादिरमापतुल-
तरु भूधरानेकाण्डमुल, श्री
त्यागराजनुत! श्री राम! नी (ली)

"LĪLAGĀNU JŪCHU" (Divyamani)

Oh Paramātmā! Bless me so that I might associate closely with high-minded people who look upon as your sport (līla), all the worlds, with all these dullards and

vulgar folk, the men, semi-divine beings, demons, Indra, Śiva, Vishnu, trees, the vegetable and animal kingdom, and the mountains and other numerous worlds.

भैरवि -- 'सर्वान्तर्यामि' -- आदि

प.

सर्वान्तर्यामि नी बने-साराज्यमु निजमे राम ! (स)

अ.

निर्बाहमु लेनि यीजनुलगनि
निर्मलात्मु लेटु सैरिचिरोगानि (स)

च.

दारि देलियलेरु कौंदरु दरिद्रुलैनारु
दुरहंकारुलै परम-निकृष्टमताचारुलैनारु
जारुलैनारदिगाक तारु मारु पनुलु जेसेदरु ; सं-
सारुलैनारु त्यागराज स्वान्त-
सदन ! कपट मेमो तेलिय (स)

"SARVĀNTARYĀMI" (Bhairavi)

Is the glory of your immanence in all beings real ? It is a wonder how the pure-minded could tolerate the sight of such worthless people as those who are ignorant of the right path, who are indigent, and destitute, who, out of haughtiness, are indulging in debased religious practices, who are given to debauchery and who do perverse deeds and remain worldly. The mystery is really perplexing, I do not know.

गौळिपन्तु — 'राम रामकृष्णा' — आदि

प.

राम रामकृष्णा यनरे-रात्रिपगलु मा सीता (रा)

च.

१. इतर मार्ग सौख्यमुलकु अतनिहृदयमे साक्षियु (रा)
२. कानिपनुल कोरि कोरि करगुचुण्डु मानवुल (रा)
३. कुत्सितपु माटलकु उद्दुग पोरलेडु जनुल (रा)
४. सर्वशास्त्रमुलनु जदिवि-आश दासुलयिनवारु (रा)
५. एदुटि पञ्च जूडलेक-हितवु माटलाडु जनुल (रा)
६. चल्लनि वाक्कुलु बलिकि-स्वान्त मनलमैनवारु (रा)
७. पलुकनेर्चि यडुगबोत-तेलिविकि हानियनवारु (रा)
८. जानिहीनलैनवारु-जाणलैनारदे साक्षि (रा)
९. पामुपंदिगजपिशाच पातकाग्रेसरुले साक्षि (रा)
१०. त्यागराजु देलुसुकोन्न तारक मिहपर साधकमु (रा)

"RĀMA RĀMAKRISHNĀ" (Gowlipantu)

O people! You will all do well to chant the name of my Sitarāma and Krishna day and night.

Your heart itself will bear witness to the happiness that this path, as different from other paths, will bring you.

Oh people, you who deeply desire objectionable activities and are lost in them!

Who wallow excessively in low talks and who have become slaves to desires, even after reading all sāstras!

Who, unable, out of envy, to stand the prosperity of neighbours, still pass on kind words to them !

Who, though they talk sweetly, have poison in their hearts !

Who, though having learnt how to use speech, yet when the actual occasion for it comes, bring ruin on their intelligence (i. e. do not know how to speak) !

This fact is testified to by several who had no high birth, but were shrewd (enough to adopt this path), those like the serpent, the pig, the elephant, the ghost and many heinous sinners.

This path of redemption, Tyāgarāja has learnt to be the means to achieve temporal and spiritual emancipation.

Visesha-guru-prasamsā

Nārada

भैरवि — ‘श्री नारदमुनी’ — आदि

प.

श्री नारदमुनी गुरुराय ! गंढि

मेनाटि तपमो, गुरुराय

(श्री)

अ.

मनसार कोरिति गुरुराय, नेडु

कनुलार खनुगोण्टिमि गुरुराय

(श्री)

च.

१. मी सेव दोरिकेनु गुरुराय ; भव-

पाशमु दोलगेनु गुरुराय ;

(श्री)

२. नी वे सुज्ञान सुखि गुरुराय ;
नी वेयज्ञानशिखि गुरुराय (श्री)
३. राजिल्लु वीणे गल गुरुराय ; त्याग-
राजुनि ब्रोचिन सद्गुरुराय ; (श्री)

“SRI NĀRADA MUNĪ” (Bhairavi)

Oh! Guru Rāya! I am blessed with your Darsana; probably it is the effect of my tapas in previous births. I have sought you with all my heart. I have today feasted my eyes with your sight. As the result of your seva, I am rid of the bondage of Samsāra. You alone have attained bliss through true knowledge; you alone are the destroyer of ignorance, O Guru Rāya with veena shining in your hand, you the sad-guru, who saved Tyāgarāj.

कानड — ‘श्रीनारद नाद’ — रूपक

प.

श्रीनारद! नादसरसीरुहभृङ्ग! शुभाङ्ग (श्री)

अ,

दीनमानरक्षक! जगदीश! भेषसंकाश (श्री)

च,

वेदजनितधरवीणावादनतत्त्वज्ञ !

खेदकरत्रितापरहित खेचरबिनुत !

यादवकुलजाप्त ! संदा-मोदहृदय ! मुनिवर्य !

श्रीद ! त्यागराजबिनुत ! श्रीकर ! मां पालय (श्री)

"SRI NĀRADA NĀDA " (Kānada)

Oh Nārada! The honey-bee in the lotus of Nāda, of auspicious form, the saviour of the honour of the distressed, Lord of the world, one who resembles the moon, one who knows well the technique of playing on veena, which has its origin in the Vedas, free from the three kinds of torments that cause distress, adored by Devas, the friend of Sri Krishna, one whose heart is full of bliss always, the foremost among the sages, the giver of wealth and prosperity, adored by Tyāgarāja, save me!

दर्वारु — 'नारदगुरुसामि' — आदि

प.

नारद गुरुसामि यिकनेन न-
न्नादरिम्पवेमि ? ईकरवेमि ? (ना)

अ.

सारेकु संगीत योग नेगम
पारङ्गतुडैन परम पावन (ना)

च.

इतिहास पुराणागम चरितमु-लेवारि वल्ल गल्लिगे
पतिनि दानमिध्व बुद्धि सत्यभाम केटुल गल्लिगे ?
बुत्तिजितशरदभ्र ! निनु विनामुनि
यतुल केवुरु गल्लिगे ?
क्षितिनि त्यागराज विनुत न-
म्मिति चिंत दीर्चि प्रह्लादुनि ब्रोचिन (ना)

"NĀRADAGURUSWAMI " (Darbār)

Oh Nārada Guru! Won't you bless me now at least ? Why this dearth of compassion ? Oh blessed pure one, with a body brighter in lustre than the cloud of the Sarat season, who has mastered the Vedas, yoga and music ! If not through you, at whose instance have the Purānas, Āgamas and other charitas come into being ? How could the suggestion have arisen in Satyabhāma to make a gift of her husband, if not through you ? Who could have helped munis and yatis but you ? I have reposed complete faith in you ; relieve me of my mental distress, you who blessed Prahlāda.

विजयश्री - 'वरनारद' - आदि

प.

वरनारद ! नारायण-स्मरणानन्दानुभवमुगल (व)

भ.

शरदिन्दुनिपापघनानघ सारमुगानु ब्रौचुमिक (व)

च.

सकललोकमुलकु सद्गुरुडनुचु

सदा ने नतडनुचु हरियु

प्रकटम्बुग कीर्ति नोसगेने

भावुक त्यागराजनुत

(व)

" VARA NĀRADA " (Vijaya Sri)

Oh Nārada, the spotless one, of form similar to that of the autumnal moon, who constantly enjoys the bliss of meditating upon Nārāyana, bless me effectively. Sri Hari

himself has proclaimed you as the greatest Guru of the whole Universe and that He and you are identical and has thus caused your glory to spread throughout.

Kshetra - tīrtha - mahimā

Kshetra tirtha-atana

Kāverī

असावेरि - 'सारि वेडलिन' - आदि

प.

सारि वेडलिन ई कावेरिनि जूडरे (सा)

अ.

वारु वीरनुचु जूडकता न
वारिगाभीष्टमुल नोसंगुचु (सा)

च.

१. दुरमुन नोक तावुन, गर्जनभी-
करमोक तावुन निण्डु करुणतो
निरतमुग नोक तावुन नडुचुचु
वर कावेरि कन्यकामणि (सा)

२. वेडुकगा कोकिलु म्मोयगनु
वेडुचु रंगेशुनि जूचि, मरि ई-
रेडु जगमुलकु जीवनमैन
मूडु रेंडुनदि नाथुनि जूड (सा)

३. राजराजेश्वरि यनि पोगडुचु
जूचिसुममुल धरामरगणमुलु
पूजलिरुगडल सेयग, त्यागराज-
सन्नतुरालै मुदुगुग (सा)

" SĀRI VEDALINA " (Asāvērī)

Look at Kāverī, which is gloriously going towards her husband's house, fulfilling the desires of all people without any differentiation.

She moves rapidly in one place, roars fearfully at another, she remains still with full grace at a third.

With cuckoos singing pleasantly, she, after seeing and worshipping Sri Ranganātha, comes to Panchanadeswara, who is the life of the fourteen lokas.

She is being worshipped with flowers by Brāhmans on either side and is praised by them as Rājarājesvari.

Kāveri and Panchanada

मुखारि - 'मुरिपेमु' - आदि

प.

मुरिपेमु गल्लिगेगदा P राम ! स-
न्मुनिनुत ! करिवरद ! श्रीराम ! (मु)

अ.

परमपुरुष ! जगदीश ! वरगुदु-
भाष ! सुगुण मणिकोश नीकु (मु)

च.

१. ईडुलेनि मलय मारुतमुचे
गूडिन कावेरि तटमन्दु
मेडल मिददेरतो शृङ्गारमु
मिंचु सदनमुललो
वेडुचु भूषुल लग्नहोत्रुलै

वेद घोषमुलचे नुतिगिम्प
 जूड शिवुडु गोरु योग्यमैन
 सुन्दरमगु पुरमु दोरके ननुचु (सु)

२. सकल सुगन्ध राज सुममुलु
 सललितमगु कोकिल नादम्मुलु
 शुक्र मुख सनकाडुल नुतमैन
 सुर तरुवुलु गलिंगि
 निकटमन्दु वाणि कोलुव सुरपति
 नीलमणि निभ शरीर ! नेडु
 प्रकटमैन नवरत्न खचित हा-
 टक मंटप बासमु गलिंगे ननुचु (सु)

३. ईमहिलो सोगसैन चोळ
 सीमयन्दु वरमैन पञ्चनद पुर
 धामुनि चेंतनु वसिंचुटके
 नीमदि नैचग
 कामजनक ! त्यागराज सन्नत-
 नाम पवनतनयविधृत चरण !
 क्षेममुग वर्धिल्लुनट्टि पुरमुन सीता
 भाम सौमित्रि प्रङ्ग गोलिचेदरनि (सु)

"MURIPEMU GALIGE GADĀ " (Mukhārī)

Oh Rama ! Are you not happy (1) that you have secured a charming and excellent place known as Panchanada Kshētra, in the Chola country, beautiful in all this world, worthy of being coveted by Siva, on the bank of the Kā-verī, over which blows the incomparable zephyr and which

is studded with palatial and beautiful buildings where Brāhman worship, perform homas and chant Vedas ;

(2) that you have in it a mantapam to live in, made of gold, bedecked with precious gems, surrounded on all sides by divine trees with sweet-smelling flowers, adored by sages, Suka and Sanaka, with the melody of cuckoos, where you are served by Sarasvati ;

(3) that you have on either side Sita and Lakshmana to serve you.

Panchanada

सारङ्ग -- 'एहि त्रिजगदीश' -- चापु

प.

एहि त्रिजगदीश शम्भो ! मां पाहि पञ्चनदीश (ए)

अ.

वाहिनीशरिपुनुत ! शिव साम्ब

देहि त्वदीय कराब्जावलम्बम् (ए)

च.

१. गङ्गाधर ! धीर निर्जररिपु-पुङ्गवसंहार !

मङ्गळकर पुरभङ्ग विधृत सुकु-

रङ्गासद्दयाब्जभृङ्ग शुभाङ्ग (ए)

२. वारणाजिनचेल भवनीरधि तारण ! सुरपाल

कूर लोकाभ्र समीरण ! शुभ्रश-

रीर ! मामकाघहर ! परात्पर ! (ए)

३. रायशेखर ! करुणासागर ! नगराजात्मजारमण

राजराज परिपूजितपद ! त्याग-

राजराज वृषराजाधिराज ! (ए)

"ĒHI TRIJAGADĪSA" (Sāranga)

Oh Lord of the three worlds ! Come and protect me !
Give me the hold of your hand ! O you adored by Āgastya !
the bee in the lotus of the hearts of the devotees ! the gale
which blows away the evil people ! the destroyer of my
sins !

मध्यमावति — 'मुच्चट ब्रह्मादुलकु' — आदि

प.

मुच्चट ब्रह्मादुलकु-दोरकुना !
मुदितुलार ! जूतामु रारे (मु)

झ.

पच्चनि देहिनि, परमपावनिनि
पार्वतिनि दलचुचुनु हरडेगेडु (मु)

च.

१. चिल्लर वेलुल रीति नरुल कर
पल्लवमुलुनु तळुक्कुनुचु बिरुदु
लेल्लमेरय निजभक्तुल पोगडग
उल्लमु रंजिल्ल
तेल्लनि मेनुन निंडु सोम्मुलतो
मल्लेहारमुल्ल मरि शोभिल्लग
चल्लनि वेळ सकल नवरत्नपु
पल्लकिलो वेंचेसि वच्चु (मु)
२. हितमैन सकल नैवेद्यम्बुल सं-
मतनुन भडुगडुगु कारगिंपुचु
मितमु लेनि युपचारमुलतो

मति संतोषमुन सततमु ज-

पतपमुल नोनरिंचु

नतजनुल कभीष्टमु लब्धारिग

वेतकि योसगुदुननुचु पंचनदी-

पति वेडलि सोगसु मीरग वच्चु

(सु)

३. भागवतुल्लु हरिनाम कीर्तनमु

बागुग सुस्वर मुलतो वित

रागमुल्लु थालापमु चेरु वै

भोगमुल्लु जूचि

नागभूषणुडु करुणानिधियै

वेगमु सकल सुजन रक्षणमुन

जागवुकुडै कोकैल नोसंगु

त्यागराजु ताननुचु वच्चु

(सु)

"MUCHCHATA BRAHMĀDULAKU" (Madhyamāvati)

Lord Siva of Panchanada is coming out most beautifully in procession, with his thought fixed on Pārvati, the pure and the beautiful; let us all go, O ladies, and enjoy the Darsanam. It is not easily available even for Brahma and other gods.

The Lord with his white and captivating form, bedecked with jewels and rich flower garlands, is seated in an ornamented palanquin, with royal paraphernalia, carried by men of celestial bearing and with praises being sung by real devotees.

At every stage he is being offered suitable naivedyam and countless services by devotees.

He looks out for his devotees who practice always with great pleasure Japa and Tapas, and lovingly promises fulfilment of their desires.

Seeing this glory, Bhāgavatas sing Hari-nāma-kīrtana excellently and with sweet notes and the elaboration of varied Rāgas. The Lord is coming out wide awake to protect in time all good men and grant their boons; proclaiming himself as being identical with Tyāgarāja.

अठाण -- 'इल्लो' -- आदि

प.

इल्लो प्रणतार्तिहरुडनुचु
पेरेवरिडिरे ? शंकडनि नी (कि)

झ.

दलचि करगि चिरकालमु पदमुल
दण्ड मिडिन नायेड दय लेदाये (इ)

च.

करचरणयुगमु नोसलु भुजमुलु
धरणि सोक ओक्कगलेदा ?
शरणनुचुनु मोरलिड लेदा ?
पञ्चनदीश त्यागराजनुत ! नी (कि)

"ILALŌ PRANATĀRTI" (Atāna)

When you have not shown any mercy to me who have long been meditating on you, pining with devotion and surrendering body and soul at your holy feet, who gave you

the appellations of **Pranatārti-hara** (the destroyer of the distress of the devotees) and **Sankara** (the giver of happiness)?

Have I not sought refuge in you, making *sāshtānga pranāmams* to you, (with all the parts of my body touching the ground)? And have I not made plaintive appeals to you, Oh Panchanadīsa ?.

नारायणगौल — ‘दर्शनमु सेय’ — झंप

प.

दर्शनमुसेय ना तरमा ? (द)

झ.

परामर्शिचि नीनु ननु-मन्निचवलेनु, शिव (द)

च.

१. गोपुरंबुलनु कङ्कगोप्प कंबमुल, भू-
स्थापितंबगु शिल्ल तरुणुल याटल्लनु
दीपालवरुसल्लनु दिव्य बाह्नमुल्लनु
पापहर सेविचि बहिर्मुखुंढैति शिव (द)

२. तरलि पदियारु प्र-दक्षणमुलोनरिच्चि
परनिंदवचनमुल बागुगनाडुचुनु
ओरुल भामल जूचि-गुप्पोगितिनिगानि
वरशिवाक्षर युग ज-पमु सेयनैति ; शिव (द)

३. हाटक समंभैन यमुताकृतिनि ने
नाट जेसुक्कोनि, हज्जाळीकमुननु माटि
माटिकि जूचि मै मरचि थुंडुनदि
याटल्ला त्यागराजार्चितपाद ! शिव (द)

"DARSANAMU SĒYA" (Nārāyana Gowla)

Oh Siva ! Is it possible for me to have your Darsanam ?

You must take all things into account and forgive me.

No doubt I have seen the Gopuras, massive pillars, stone idols installed on the earth and dances of women, rows of lights, beautiful vāhanas and made pradakshinas duly. My mind has been turned on things external.

I have made sixteen pradakshinas ; I have indulged in slandering others and in exultantly gazing at others' wives ; but I have been unable to bring myself to do the holy Siva Japam.

Is it a child's play to install your glorious and beautiful golden figure in the lotus of my heart and forget myself in constant vision of it ?

पन्तुवराळि — 'शिव शिव शिव यन रादा' — आदि

प.

शिव शिव शिव यन रादा ? (शि)

अ.

भवभय भाधल नण्जुकोरादा ? (शि)

च.

१. कामादुल देग कोसि पर-

भामल परुल धनमुल रोसि

पामरत्त्वमु येडबासि, अति

नेममुतो बित्त्वार्यन जेसि (शि)

२. सज्जन गणमुल गाञ्चि ओरि
मुज्जगदीश्वरुलनि मतिनंचि
लज्जादुल दोलशिञ्चि तन ह-
जलजमुननु ता प्पुजिञ्चि (शि)
३. आगममुल नुतिरिञ्चि, बहु
बायुलेनि भाषलु चालिञ्चि
भागवतुलतो पोषिञ्चि ओरि
त्यागराज सन्नुतुडनि येंचि (शि)

"SIVA SIVA SIVA YANARĀDĀ" (Pantuvārāli)

Why should you not chant the name of Lord Siva and
get rid of the fears and troubles of Samsāra ?

सिन्धुनामक्रिया -- 'देवादिदेव' -- देशादि

प.

देवादिदेव ! सदाशिव !
दिननाथ ! सुधाकर ! दहननयन ! (दे)

अ.

देवेश ! पितामहमृग्यशमा-
दि गुणाभरण ! गौरीरमण ! (दे)

ब.

भव ! चन्द्रकलाधर ! नीलगळ !
भानुकोटि संकाश ! श्रीशनुत !
तव पादभक्तिं देहि, दीनबंधो !
दरहासबदन ! त्यागराजनुत ! (दे)

बरानने ! नग-बरात्मजे ! मुनि

बरार्चिते ! ननु ब्रोवरादा ? ओ

(प)

२. विशाल नयने ! कु-शालुगा नी

दु सेव जेसि त्रि-दशाधिपादु-

छु शाश्वतुलै पर-वशाल नुतिसे

य शांतमुन जू-चु शांभवि ! ओ

(प)

३. निरपराधुल-निराकरिंचै

दुरात्मकुल निं - दुराक सेय-

ग राद वरत्या-गराजनुत शुभ-

द ! रामसोदरि ! धराधरसुते !

(प)

"PARĀSAKTI MANUPARĀDA" (Sāvēri)

Oh Parāsakti! Dharmasamvardhani! Won't you sustain, and protect me? Why are you indifferent to me! Indra, Brahma, Rākshasas etc. pray to you for boons. Gods like Indra have attained immortality by worshipping you. When they praise you out of ecstasy, you shower your grace on them. Should you not see that wicked people, who forsake the innocent ones, do not come here ?

सावेरि

-

‘नीवु ब्रोववले’

-

आदि

प.

नीवु ब्रोववलेनम्म ननु, निखिललोक जननी !

(नी)

अ.

देवि ! श्री धर्मसंवर्धनि ! दिव्यदर्शन मोसगि संततमु

(नी)

स.

१. नीबले करुणासागरि ई जगान
ने वेतकि कनुगोनगा नेक्कडगान
पावनमगु श्रीमत्पंचनदीश्वरुनि राणि ! ना-
भावमुलो दोरुकुकोटि विक मरचेदना ?
ईवरकुनु जेसिन नेरमुल्लु
नीवेंचक नल्लुगुरिलो तन किक
कावलसिन कोरिक लोसंगि
कावुमु पतित पावनि ! धर्मसंबर्धनि ! (नी)
२. नायेड वंचनसेयक पसिडि शिलाकंज
सायकु नल्लिट नीवनि येंचित्तिगाक
मायपु भवसागर बाधल्लु यंदाक येड-
बायनि नीपदभक्ति नोसंग पराका ?
कायजजनुकुनि सोदरि ! नीयोक्क
मायल्लु तोलग जेयक युंडुट
न्यायमु गाडु ; दयापरि ! शुभफल-
दायकियौ धर्मसंबर्धनि ! (नी)
३. राजशिखामणिसतिययिन शुभाकारि ! अम्ब !
राजराजेश्वरि ! त्रिजगदाधारि ! स-
रोजनयनि ! नी महिमल्लु तेलियलेरे ; त्याग-
राजादिपरमभागवतहृदयागारे !
ई जगतिनि, गौरि ! परात्परि ! अ-
व्याजमुननु परिपालन जेयु
ओ जगदीश्वरि ! नेर नम्मिति निनु
राजिगा धर्मसंबर्धनि ! (नी)

"NĪVU BRŌVAVALĒ" (Sāvēri)

Oh Devi! Dharmasamvardhani! You must give me your blessed Darsana and protect me always. I have been searching the whole world, but I have not been able to find a merciful being like you. My mind has caught hold of you. Could I ever forget you hereafter?

Without minding the faults I have committed till now, bless me by granting my heart's desires.

Do not play false to me. Do not make me run after gold which is worthless like a piece of stone. I have regarded everything as you. How long are these ordeals of Māyā Samsāra to last? Why should you be still indifferent in granting me constant devotion to your feet? It is not fair that you should not remove from me the Māyā that you have cast.

People do not know your glory; by your very nature you protect the world. I have reposed my entire faith in you.

तोडि — 'करुण जूडवम्' — आदि

प.

करुण जूडवम्, कमलवैरि-कलाधरुनिक्रोम्म ! (क)

अ.

धरनु सरिषु दोरकनि पंचनद न-
गरनायकि ! धर्मसंघर्षनी ! (क)

ब.

१. अनेक जगदाधारिनि ! नी
बने मदिनि नेरनम्मितिगा ये-

मनेड्ड वाडनो यनि नीमदि ने-
 श्वने म्दनुचु यातनि वेड्ड-
 दुने ; नादुपै विनेड्ड चाडिचा-
 छुने ; नीदुदयकु ने बावुडौ-
 दुने , कुषलयनयने ! सुषसन ज-
 घने ! विधुनिभवदने ! संततमु

(क)

२. मदमुन तेलियक जेसिन कर्म-
 विदारि नीवनि नम्मितिने ; नी
 पदारविन्दयुगळभक्ति निम्म-
 नि दानमडिगितिने ; नीकुतोचदेमि ?
 उदारि ! नी दयनु दाचरादु ; द-
 रिदापु लेक्नु सदा मोरलिड वि-
 नदा चेवुल्ल ? एवददाव्रोतुरिक ?
 सदाशिव हिते ! मुदान सततमु ;

(क)

३. पराशक्ति ! नायोक्क चित्तमुदा-
 मराकु नीरु विधमु तल्लडि-
 ल्हरादु, अंदुन केमि फलमु ? शं-
 बरारि वैरिक्कि अर्धशरीरि !
 पुराण पुरुषड्यु रामुनिकि या-
 पुरारिकिनि नीकु, राजधरी ! म-
 श्वरान वेरेंच रादु यनु त्या-
 गराजु निक विड्डवरादु ; सततमु

(क)

" KARUNA JŪDAVAMMA " (Tōdi)

Oh Queen of unparalleled Panchanadapura ! Beloved of Siva ! Protect me always with mercy. You are the prop of the universe and I have reposed my entire faith in you. Don't regard me as an unknown stranger. Don't give your ear any more to tales against me. I am worthy of your grace.

I have believed that you are the destroyer of past misdeeds done in ignorance and out of arrogance. I have begged of you the gift of devotion to your blessed lotus feet. How is it that it does not strike you to grant it ? Pray, do not keep back your grace. Don't you hear my constant plaintive appeals to you in my helpless condition ? Who else is there to protect me ?

Oh Parāśakti ! My mind should not be unsteadily oscillating like the drop of water on a lotus leaf. What is the good of it ? You are the half of Siva's body. Yourself, Rāma and Siva are not different. You ought not to give up Tyāgarāja.

यमुनाकरुणाणि - 'विधि शक्तादुल्लु' - रूपकम्

प.

विधि शक्तादुल्लु दोरकुना ? इट्टवटि स-

न्निधि ? वेडुक जूतामुरारे

(वि)

अ.

सुधीजनरक्षकि धर्माभ्वुधिशायि सेव जूड

(वि)

च.

१. उडुपति मुखल्ले वरसगा बिरुदुल्लुबट्टि
भडुगडुगु जयजय मनगा, या वेल्पुल वेल्

पङ्कजुल निज नाट्यमाडगा, समयमुन पसिडि

सुमवर्षमु गुरियग वडिबडिगामरकोटुल

तडबड भूमिनि दण्डमुलिडगा सं-

तोषमुननु कडकंठिनि जूवु सोगसु

(वि)

२. श्री रमणिनि, जूचि पल्कग नवरत्नाल

हारपु सरुल्लाडग आमेलक नगवु

गौरवमु यन्तटनु मेरयग नावेल सनक

नारदादुल्लेह बोगडगा, कीरमुननुबूनि सरिग

चीर कान्ति मेरयगा शृङ्गारि कोलुबुयुण्ड शुक्र

वारपु सोगसेल्ल जूड

(वि)

३. तरुणारुण वदन कमलिनि अत्यन्तमेन

करुणारसपूर्णनेत्रिनि श्री पञ्चनद

पुरमुन नेलकोन्न तल्लिनि, श्री त्या-

गराज परिपालिनि सर्वरूपिणि

शरणागत वत्सलिनि धरमणुलु धगधगयनि

मेरयु कङ्कणयुतकर परदेविनि सेविम्प

(वि)

"VIDHI SAKRĀDULAKU" (Yamunā Kalyāni)

Oh ! Dharmāmbikā ! Protector and refuge of the wise! Supreme Mother ! Is it possible for Brahma, Indra and other gods to have the darsana of your grand Sukravāra sevā, when moon-faced damsels serving you carry the paraphernalia and utter slogans of victory at every step, and display excellent art in dancing, when golden flowers rain, when devas rush and prostrate on the ground in your front, when you cast your side glance in joy on all this, and with

your necklace dangling and with your gentle smile illuminating the whole place, with parrot in hand, hold conversation with Lakshmi, when Sanaka, Nārada and others praise you in chorus and the brilliance of your garments spreads lustre all round.

Oh! you Mother residing at Panchanadapura, having eyes brimming with compassion !

कल्याणि -- ' शिवे पाहि मां ' -- आदि

प.

शिवे पाहि मामम्बिके ! श्रितफलदायकि ! (शि)

अ.

कवेरजोत्तरवासिनि ! कात्यायनि धर्मसंवर्धनि (शि)

च.

१. स्वभावमौ नी प्रभावमु महा-
नुभावु रालैन भारतिकि पोग-
ड भारमै युण्ड भावजारा-
तिभाम ने नेन्त ? भाग्यदायकि (शि)

२. कलार्थमिदि शशिकलाधरि ! युप
क्लारि माया विलासिनि स-
क्लागमनुते ! भलारियन शुभ-
फला लोसगु परम लालनम्मुन (शि)

३. चराचर मयि ! करारबिन्दमु-
न रामचिलुकनु बिरान ! वूनि
पराकु जूडरादु ; श्री रघु
वराप्पुडगु त्यागराज बिनुते (शि)

"SIVĒ PĀHIMĀM AMBIKĒ" (Kalyāṇi)

Oh Sivē ! O goddess Dharmasamavardhani abiding on the northern bank of the Kāverī ! Pray, protect me, you who grant the fruit of their desires to those who resort to you. When it is difficult even for the great Saraswati to praise your innate glory, what am I ? You give, with affection and love, words of encouragement and estimable gifts. You are the whole Universe, movable and immovable. You ought not to treat me with indifference.

रीतिगौठ -- ' बाले बालेन्दु ' — आदि

प.

बाले ! बालेन्दु भूषणि ! भवरोग शमनि (बा)

अ.

फाललोचनि ! श्री धर्मसंवर्धनि ! सकललोकजननि ! (बा)

च.

१. शीले ! ननु रक्षिपनु जा-

गेले ! परमपावनि ! सुगुण-

जाले ! नतजन परिपालन

लोले ! कनक मय सु-

चेले ! कालवैरिकि प्रियमैन यि-

लालवै यिंदु वेलि नंदुकु

श्री ललिते ! नी तनयुडनि ननु कु-

शालुगा पिलुववलेनम्म (बा)

२ सारे ! सकल निगम वनसं-

चारे ! चपल कोटिनिभ श-

अ.

अन्युल नेर नम्मुटवल फलमुले-
दम्म ; ओ धर्माबिके ! ओ जननि (इ)

ब.

१. एन्नरानि जननमुलेत्त ना तरमा ? व-
इनरादा ; धर्माबिके !
मनसुन विषयादु लंटीक नन्न
मन्निंचु, धर्माबिके ! ओ जननि (इ)
२. कामादि गुणमुल चेत गासि लेक
करुणिंचु धर्माबिके !
नी मायल चेत दगिलिंपके ; ओ निरु-
पम धर्माबिके ! ओ जननि ! (इ)
३. अलरुचु वच्चु यर्भकुनि तल्लि रीति
यादुको ; धर्माबिके !
मलयजगंधि ! संदडियनि
मनसुन मरवके ! धर्माबिके ! ओ जननि (इ)
४. कल्लवरिंचिन नन्न जूचि नी मनसेल
करुगदे ? धर्माबिके !
गिळुक्कु सोम्मुलतोनु शिशुवुक्कु
पालु तार्गिचिन ; धर्माबिके ! ओ जननि (इ)
५. कलक्कलमनि पाल वेलसि नी मुखमुनु
कनुपिंपु धर्माबिके !
ललित गुणमु गल्लु ललित विद्या-
विलासिनि ! धर्माबिके ! ओ जननि ! (इ)

with milk. Pray, stand before me and show me your blessed face. Do not think that I say all this in fun. I have reposed my faith in you from a long time. I have been worshipping your holy feet several times. I have regarded you as the fortune of the poor, pious souls. Even Brahma cannot adequately praise you ; bless me !

केसरि — ‘नन्नु कन्न तल्लि’ — देशादि

प.

नन्न कन्न तल्लि ; ना भाग्यमा !

नारायणि ! धर्माबिके ! (न)

झ.

कनकांगि ! रमापतिसोदरि !

काववे ननु, कात्यायनि (न)

च,

कावु कावुमनि ने मोरबेट्टगा

कमललोचनि ! करगुचुंडगा

नीवु ब्रोवकुंटे नेवरु ब्रोतुरु स-

दा वरम्बोसगु त्यागराजनुते ! (न)

"NANNU KANNA TALLI" (Kēsari)

Oh my mother ! Dharmasamvardhani ! If you do not protect me when I am making plaintive appeals to you,

pinning with devotion, who else will save me? Bless me with boons always !

आरभि - ' अम्ब निनु नम्मिति ' - आदि

प.

अम्ब निनु नम्मिति नंटे नी कनुमान मेमम्म ? (अं)

अ.

शम्बरवैरिजनकसोदरि

शरणु जोच्चि मनसार श्री जग (दं)

च.

१. गीर्वाण गणाधारि ! अम्ब

शर्वाणि यखण्डाकारि !

पर्वतराजमनोज्ञ कुमारि !

निर्वाहमु लेक मदिनि कोरि (अं)

२. सुरवैरि कदनशौर्ये !

वरुणालय सम गांभीर्ये

स्वरजित कोकिल रव माधुर्ये

परितापमु ताळकनु सुचर्ये ! (अं)

३. शर्मदायकि गौरि दु-

ष्कर्म कलुष वनकुठारि !

निर्मल त्यागराज हृत्कारि !

धर्म संवर्धनि ओंकारि (अं)

" AMBĀ NINNU " (Ārabhi)

Oh Mother ! Dharmasamvardhani ! Why do you doubt me when I say that I entirely repose my faith in you, taking

refuge at your feet with my whole heart in a helpless condition and unable to bear distress ?

सावेरि - 'कर्ममे बलवंत' - चापु

प.

कर्ममे बलवंत माया, तल्लि !

कायारोहण जाया !

(क)

अ.

निर्मलमगु नागपुरमुन नेलकोन्न

नीलायताक्षि ! सकल लोकसाक्षि !

(क)

च.

१. धरनु धनिकुल गोरि ना

परितापमु दीर्घ लेरैरि यनि

सरगुन ने बयलुदेरि वच्चि

परमपावनि ! नी सल्लिधिजेरि, ना

(क)

२. वारिधि मदि गविचि ई

बसुधकु ता रानेचि निन्नु

सारेकु गनि तल वंचि युंङु

धीरतनमु गल्लुगु निनु पोडगांचि ना

(क)

३. कासास लेनि ना मदि कि नी-

करुणये धनमनि बल्लि किं-

डासतो वच्चि सल्लिधिकि निज-

वासुडेन श्री त्यागराजुनिकि

(क)

“ KARMAMĒ BALAVANTAMĀYĀ ” (Sāvēri)

Oh Nilāyatākshi of Nagapattana! the witness of the Universe! Owing to the overpowering force of my past karma, I have been running after the rich men of the world, but they could not remove distress; I have come to thee promptly.

You have protected the earth from being overrun by the sea, which seeing your heroic form had to remain submissive and desist from its purpose.

Realising that your grace alone is my wealth, and not material money for which I had no desire, I came to you full of hope and became your true devotee.

तोडि - ‘एवरु तेलिय’ - रूपकम्

प.

एवरु तेलिय बोय्येरु नी महिमलु ? (ए)

अ.

भुविलो वारमु नागपुरमुन गनुर्गोटि ;
लव्लेशमैननु, नीलायताक्षी ! सामर्थ्यं (मे)

च.

१. करगुबङ्गारु वल्लगट्टि ; निर्जरतरु
बिरल्लु गोप्पु निडजुट्टि ; सोगसुभीर
करमुन जिलुक्कु बट्टि, अदियुगाक
हरुनि यट्टिट्टाडिचिनट्टि नी लील्लु (ए)

२. हरि ब्रह्मादुल्ल निङ्गुगोल्ब, नावेळलसुर
त्रिरिबोणुलंदमुतो निल्ल, नमरवार-

तरुणुलु नाट्यमुचेगोल्व, नन्नियु जूचि

करुणारसमु जिलिक बिल्व नट्टि नोदय

(ए)

३. नाम भूषणुनिकि राणिवैन निनु वि-

नाग येव्वरु ? नीलवेणी ! भुकुलपालि

भागधेयमैन शर्वाणि ! संततमुनु

त्यागराजु बलिकन वाणी ! प्रियमैनट्टि

(ए)

"EVARU TELIYA BOYYĒRU" (Tōdi)

Who can understand even a fraction of your prowess and glory ? Oh Nīlāyatākshi, whom I have seen at Nāga-pattana !

Clad in precious golden garments, adorned with celestial flowers, with a parrot in hand, you made Siva dance. At that time Hari, Brahma and other Gods praised you, all the devatā women stood witnessing gracefully and celestial damsels danced also in merriment. Seeing all this, you showered your grace profusely.

You are the consort of Nāgabhūshana (Siva) and you are the wealth of the devotees. Who else is there to protect them ?

तोडि - 'नी वंटि दैवमुनु' - आदि

प.

नी वंटि दैवमुनु, षडानन ! ने नेदु गानरा

(नी)

अ.

भाषिचि चूडतरमुगानि

ब्रह्मपुरि निलय गिरिजातनय !

(नी)

च.

१. सरि बालुरतो कैलास गिरिनि

शुभाकृतितो नाडगनु

वेरपु लेक प्रणवार्थमु ताननु

विधिनि कोपगिचि

सरगुन नववीरुलंदोक किं-

करुनि गनिमुम्मारु सेलविच्चि

सुरुल्लु मुर पुरारुल्लु विनि मेच्चग

वरुसगानु सृष्टि शक्ति नोसगिन

(नी)

२. हरि हरुलकु दिक्पालुल

कल शशि सूर्युलकु

मरि विद्याधरुलकु ब्रह्मांड-

मुन वेलयु वीरादुलकु

तरमुगाक निन्न जतगूडि

शरणनगाविनि सैरिचक

परम द्रोहियैनशूर-

पद्मासुरनि कीर्तिगानु गर्वमणचिन

(नी)

३. मारकोटुलंदु कल्लिन शृङ्गार-

मेळ्ळ यिन्दुमुख ! नीकोन-

गोरुनु बोलुने ; अटुवंटि शुभा

कारमु सन्ततमु

सारेकु ना मदिनि निलिपिन कु-

मार ! दयापर ! नीरजलोचन

तारकाधिप कलाधरुडगु श्री-

त्यागराजसन्नुता ! श्रितहित !

(नी)

"NĪVANTI DAIVAMU" (Tōdi)

Oh Subrahmanya, Son of Pārvaṭī, residing at Brahma-puri! It is not possible to find a God like you, nor to understand your inner significance.

While you were playing with your mates at Kailāsagiri, you got angry with Brahma for his having declared that He alone represented the significance of Pranava, called out one of your nine followers and bestowed upon him the creative power, to the admiration of devas, Vishnu and Siva.

When Vishnu and Siva, Dikpālakas, the Sun, the Moon and all the heroes of the world, finding it impossible to deal with the treacherous demon Sūrapadma came in a body to you and sought your help, you destroyed his arrogance to your great glory.

You have installed in my heart your exquisitely beautiful form which defies even a myriad Manmathas, Oh Merciful one!

सुप्रदीप - 'वरशिखिवाहन' - आदि

प.

वरशिखिवाहन! वारिजलोचन! (व)

अ.

कुरु शं तनुजितकुसुमशरायुत!

शरजभवांबुदवाहनादि-

सुरनुतपाद! सुगुणकुमार! (व)